

# The AMERICAN ORGANIST

VOLUME 2

JULY 1919

NUMBER 7

T. SCOTT BUHRMAN, F.A.G.O.

Editor

EUREKA VS VOICI (266)	
GUTENBERG AND DUDLY BUCK (267)	EDITORIALS
AMERICAN GUILD OF ORGANISTS (303)	
WARDEN'S ANNUAL MESSAGE	
GENERAL SECRETARY'S ANNUAL REPORT	
ANNUAL MEETING	
NOTICE	
NEWS AND NOTICES	
BIOGRAPHICAL SKETCH (274)	
WILLIAM FAULKES	
THE CHURCH—ITS MINISTRY—ITS CONGREGATION (276)	A. W. LITTLEFIELD
SUBSTANCE AND FORM IN WORSHIP	
CHURCH MUSIC IN GENERAL (285)	HERBERT SANDERS
EDUCATION	
GRANDFATHERS CORNER (290)	By ONE
STANDARDS FOR EVERY SUNDAY	
FRANCIS HOPKINSON (279)	
FIRST AMERICAN COMPOSER	
N. A. O. NEW JERSEY ANNUAL MEETING (294)	KATE ELIZABETH FOX
MORRISTOWN, NEW JERSEY	
ORGAN BUILDING (286)	HOPE LEROY BAUMGARTNER
SECTIONAL DEPARTMENTS	
ORGAN PLAYING IN THE CHURCH SERVICE (289)	ERNEST H. SHEPPARD
HYMNS	
ORGANS OF NOTE (278)	SIDNEY C. DURST
BERKY RESIDENCE ORGAN, FRANKFORT, KENTUCKY	
PERSONAL NOTES (301)	
POINTS AND VIEWPOINTS (291)	
DUPLEXING.....J. NORRIS HERING	
LOS ANGELES ATTITUDE.....FRANK H. COLBY	
PEDAL-BOARD TO PIANOS..J. B. FRANCIS MCDOWELL	
RECITAL PROGRAMS (296)	
REPERTOIRE OF THE CHURCH ORGANIST (281)	LATHAM TRUE
FAULKES' MATINS AND EVENSONG	
REVIEWS (297)	
CHUBB—CUSTANCE—DICKINSON—REIFF—RUSSIAN	
SONGS — SCOTT — STOUGHTON — NEW MUSIC	
TEACHING: SOME PROBLEMS AND A JOLT OR TWO (269)	PALMER CHRISTIAN

NOTICE: THE AMERICAN ORGANIST is the official organ of the American Guild of Organists for the purpose of publication of news which may be of interest to its members and of such other communications as may be authorized by the Warden or other officers.

*Clifford Demarest, F.A.G.O.*  
Warden

ENTERED AS SECOND-CLASS MATTER, JANUARY 14, 1918, AT THE POST OFFICE AT NEW YORK, NEW YORK, UNDER THE ACT OF MARCH 3, 1879  
COPYRIGHT 1919, THE AMERICAN ORGANIST. ALL RIGHTS RESERVED  
COPY 20 CENTS \$2.00 YEARLY (CANADIAN \$2.50; FOREIGN \$3.00)  
FOUNDED BY AMERICAN GUILD OF ORGANISTS, JANUARY 1, 1918  
TRANSFERRED TO T. SCOTT BUHRMAN, APRIL 8, 1918; OWNED AND PUBLISHED BY HIM.  
THE WORLD BUILDING NEW YORK, N. Y.

## EDITORIAL REFLECTIONS

### Eureka vs Voici

**B**EFORE the first Greek shouted Eureka an excitable Frenchman cried Voici, and Greek symphonies have been on the decline ever since. Now to find a thing is good especially if you want it badly, but to have it is much better unless you don't want it at all. When organ music is a delight instead of a disease it will be much better to have it in the memory than to find it in the library, and the Here It Is of the Frenchman is better than the I Have Found It of the Greek.

Paganini had a fine violin and a great memory and the world crowned him famous; then Paganini and his great memory perished and the world paid a few thousand dollars for the fine violin. What would it have given if the fine violin could have died and Paganini lived? Such the worth of a man.

A man can teach a dog to do tricks if he is brutal enough, and the next minute the dog will forget and forgive, but an elephant will eat peanuts without being taught at all. Eating peanuts comes natural to an elephant and to forget is the nature of a dog. The thing that differentiates mankind from the animal kingdom is his ability to develop a marvelous memory. A robin can find its nest in a forest of ten thousand trees and get home safely every night; it has an instinct that is akin to memory, but it couldn't memorize the covenant of the League of Nations to save its soul, neither could a man enjoy the robin's meal of fishworm nor keep his family alive thereon.

Nature has endowed both man and beast with all the essentials of subsistence and has given man in the bargain all the essentials of development; the human race has done marvelously therewith, but the wool of our coats comes from a lamb of the same state of mind, the same ignorance, as its forefather whom Noah's family made

a pet of during the wet season. Animals have not progressed; man has. Animals have instinct; man has memory.

The problem for the organist is not one purely of memory but in greater proportion of control. It is a simple thing to memorize many organ works and be able to play them under proper conditions; it is another thing to so memorize them that they can be played at say a metronomic rate of only a semiquaver to the second, but it is this extreme rate of slowness that is so sure a method of memorizing. In many works the hands will toss off arpeggios, chords, progressions, or whole sentences, without any conscious guidance of the mind and it is all safe enough till something happens; but when something happens the mind awakes with a rush and the subconscious muscular memory of the hands is interrupted by the conscious control of the mind; then it's Bolshevikism.

It would be insanity to suggest that a Heinroth or a Baldwin should play from memory; the limitations of memory work would be intolerable in their vitally important programs; but for the traveling recitalist and the church organist memory work has illimitable advantages. The purely personal embarrassment of being unable to play when brought suddenly face to face with one of the ever increasing examples of residence organs which the organist of the future will find in every residence where a grand piano is today sufficient, is only a surface manifestation of a more deadly inner deception, for, like the red nose of the inebriate, it does no harm in itself however ill it looks to others, but it proves a lamentable lack of character; the man who shirks his duty to work properly is just as foolish and untrustworthy as he who shirks his duty of self control.

Memorizing comes very easy when once it is intelligently practiced, and its rewards are numerous. Any man

can so train his mental attitude, his memory, his mind-control, that perception comes with accelerated efficiency; things that we were once slow to learn now come easily; concentration that was once so difficult is now easy; work that required many hours is accomplished in few; technical difficulties that once were so tiresome and troublesome are now concentrated upon, memorized slowly so that they can be played, as they properly should be, very slowly and exactly at first, and the speed then developed with remarkable ease when the memory, subconscious muscular and conscious mental, eliminates the printed page.

Suppose we memorize one simple composition every two weeks, beginning with things we already know intimately; at the beginning of next year we will have a repertoire of a score of little works which if well chosen will be a delight to any audience formal or informal—would that acquisition be valuable? But supposing half of these, or all of them, should escape the memory and vanish? What of it? The effort spent on acquiring them has in the immutable law of nature left our minds not weaker but stronger for the next season's work, and some of the things memorized next season will stay where we put them, and the next season still more works will stay put and greater things can be attempted, till finally the student, if he start the memory habit when he begins serious organ study, will be able when he becomes an organist to memorize anything and keep it for his own—and what of the priceless training of the memory?

When France needed men American organists didn't run the other way but answered the call—and who is not proud of them? Several hundreds of them went; those who had the memory attitude learned to meet the Frenchman on his own language and straightway Americans rose in the Frenchman's respect, but those who never knew they had a memory surrounded the "simplest French with the complex difficulties" and the Frenchmen smiled.

## Gutenberg and Dudley Buck

FROM Fourteen-sixty-eight to Nineteen-nine was a very brief span in world history but within it were crowded all the achievements that have made life intense and the cost of living high, and few there be that regret it. In the one year died the man who made printing possible and in the other died he whom printing made possible: Dudley Buck was famous for a while and the printing presses that duplicated his anthems by thousands carved his name deeply upon the sands of time and then on the same tireless ground-bass of their whirring cogs ground it out again almost e'er the earth closed over him. So has it gone since the birth of immortal time—that original imposter who piles up his achievements and then crushes them under the weight of greater achievements: the flower of the field blooms today, fades tomorrow, and is trampled under foot the third day; but another and a fresher flower has taken its place. Gutenberg invented the wine-presses for the vineyard of Knowledge and from them have emerged not only the dry leaves of a withered past but also the concentrated perfume of a living future. From the best of today the man of tomorrow saps his nourishment, and the best of today fades while the man of tomorrow blossoms into greater achievements, to be in his turn sapped and left in the wreckage of advancing civilization.

Gutenberg made possible the transmission and cultivation of knowledge; from its primal effects we get Shakespeare and Mark Twain, Bach and MacDowell, Rembrandt, Blakelock, the Cleveland Plain Dealer and other dealers not so plain; by its ultimate achievements we attained the successful Victory Loan, the Prohibition Amendment, the League of Nations.

With the possibilities of the printing-press in ancient days nothing but our fancy can play, but with the very material products of the press of today every man has a serious obligation: by the neglect of it he will be indiscernible in the wreckage of tomorrow; by its use he may emerge

a flower in civilization's garden, brightening the world by his existence, enriching it with the fragrance of his memory when he in his turn has passed on.

A member of our own little organ world protests that the beauties and inspirations of literature make no appeal to us, that we, spiritual and temperamental human beings, are engrossed with the falsities of the material world and have no time for the realities of fiction, realities surpassing those of fact. The theatre is a great educator, a mirror in which busy human beings can see themselves as others see them. A good book, no less than the stage, is the mirror of life, even our own lives, wherein we can see not only others as they affect us, but ourselves as we affect them: how seldom does a man see either himself or another in his true light. Intolerant, selfcentred, shortsighted is man.

They said Mark Twain was a humorist. He said No. His Joan of Arc says No and also Yes. Joan of Arc is a book no age can call old: a great lesson in interpretation for the musician. One moment it takes us high into the clouds far above the grovellings of selfish humanity, and the next moment lets us down with a crash amid the basest of human deceptions, or perhaps dances us as children around the Fairy Tree. How often can the musician do that with an audience? And then what is music for anyway? Is it a science, to be studied, practised, and hated? Or is it an art to be enjoyed? Is the King of England the true type of human achievement in all his stateliness and dignity? Or is it Hugh Gibson with his unfailing sense of humor, and did humor or duty make trench-life possible and end the War in the Argonne Forest in 1918 instead of in Paris in 1920?

Every man is threatened with one of two evils at the opposite extremes of human temperament: Stagnation, on the one hand; Exhaustion, on the other. A good book is the antidote for both and is all that has ever been claimed for it; the only reason the world has not reached its millenium is that it has the deep-rooted habit of re-

fusing to be converted to anything good till it is good and ready, and that never happens till the physician shakes his head and looks very serious. A congress of scientists can tell a man that if he breathes deeply for ten minutes night and morning he will add ten years to his life, and like as not the man won't believe a word they say. A protestor can tell an organist that a good book properly read will be a joy and an inspiration to him and will help him do his work better, but like as not the organist will think it over and possibly agree with him—and then forget it. Bernard Shaw says the worst thing that can happen to a great man is to be agreed with, and Richard Wagner smiles approval while the world turns from Tannhauser to the Tristan that grew from it. "The most effective way of shutting our minds against a great man's ideas is to take him for granted and admit he was a great man and have done with him," and Shaw's Quintessence of Ibsenism is a book three-quarters of which is worthless and the remaining quarter priceless.

Organists' salaries are on the up grade but the speed is slow; it will remain slow for a generation, otherwise it wouldn't keep pace with the organist. The trouble is not with the organist in the man; it is with the humanity in the organist. The fact of the matter is that the organist is inefficient only when considering the quality of efficiency demanded of him; when measured by average standards the organist is, in this day that is dawning, superior every time. Of course there are those with us still who are of the old order that resists changes, that objects to life in its full bloom, that refuses to enter the gate of knowledge itself and won't let them who would enter, that sees no necessity for change, that feels no obligation, no sense of duty, no sympathy for modern mankind not endued with the love for the mathematics of music or the laws of a day that is dead and gone, that has no heart for the enjoyment of beauty in music and no ear for delight in the richness of harmony or the symmetry of melody, nor any feet to dance in delight to the swaying power of rhythm: but let them alone;



the only thing that can alter them is death; as Charles Heinroth the philosopher and artist says of those who still prefer the hitch-down crescendo, "they must simply die out; no logic can convert them."

And so it is with the appreciation of good books. Those who use them are greater men and women tomorrow than they were today, and those who care nothing for them are the dwindle-

ding low-visioned souls of yesterday who spend pent-up lives like the white mouse in its own little cage where it can run and run and run without ever changing course, never imagining that the revolving cylinder in which it races is no world at all but only a torment invented by man who has been strangely endowed with the ability (and sometimes the fascination) of tormenting defenseless animals.

## TEACHING

### Some Problems and a Jolt or Two

PALMER CHRISTIAN

SOME are "born to it;" some acquire a liking for it; and some have it thrust upon them.

While we will all doubtless agree that the "born" teacher is the most apt to produce the best results, there cannot be much doubt that those of the acquired taste, if serious and competent, will in the course of time run him a mighty close second. And as for those who have pupils thrust upon them and persist in teaching in spite of a keen dislike for it—I cannot see how their work can really be first class, no matter what their training and ability along other lines. The energy they use up in disliking their work might better be spent in devising ways of keeping the wolf from the door that would be more compatible with their tastes.

The temptation to indulge at greater length in this classification of teachers must be resisted inasmuch as the subject under consideration is not "What is a teacher" or "Why be a teacher," but "Teaching problems." No matter what the qualifications of the teacher, certain difficulties are common to all and it is with this thought in mind that these words are set down.

Be assured at the start that what may be said by way of pointing out these difficulties, or perhaps as suggestions in overcoming some of them, is not said with any claim to originality, but simply because of the possibility that the items presented may have

escaped the attention of some of us. The points to be taken up are not set down in the order of their importance—because what is important in one case is not in another—but only as they come to mind.

#### LEGATO

"Oh Legato, how many crimes are committed in thy name!" What struggles and strivings, what tears are shed and how many hours are spent in the chase after "a perfect legato!" And particularly if this much desired end is sought through the learning of "pieces" to the exclusion of systematic practice of exercises. The pupil who by nature has a good sense of legato is born lucky, so we will leave him out of the discussion. But I think in the large majority of cases smoothness must be acquired by diligent attention first to proper exercises and then to hymns, chorales, and simple compositions of like nature.

The careless pupil, and more emphatically the careless teacher, however, frequently fails to realize, or at least fails to remember, that real legato playing means attention to alto, tenor and bass lines as well as to the soprano line. The upper voice, being the easiest to hear, seems to settle matters with these people when it is fairly smooth and they let the poor lower voices take care of themselves. And the poor lower voices usually sound that way.

The very fact that the soprano is

the easiest to hear makes it essential for the teacher to detect carelessness in the other voices by eyesight as well as "earsight." "Look and listen" is a slogan that should be pasted in the hat-band and on the console of every organ teacher.

How to secure a good legato is here rather out of place to discuss since this is not a treatise on methods and also since every teacher has his own pet tricks. But I must emphasize the importance of the thumb, which, when not under good control, is a most unwieldy object. Pupils have come to my attention, many of them with years of study behind them, who had no more idea of how to use the thumb alone for a legato passage than the proverbial and overworked man in the moon. One case in particular had studied with (or had had lessons of—there's a vast difference) four prominent organ teachers, three of whose names are familiar to the entire American organist fraternity and one of them familiar in at least two countries; had a repertoire of about fifty standard works in both large and small form, carefully marked; and an evident desire to do good playing, but not knowing what was wrong.

As usual in such cases, I asked this poor soul at once to play a hymn and discovered in two measures why she was dissatisfied with her own work; she had absolutely no idea of finger substitution or use of the thumb. The answer was "No" when I asked if systematic exercises along these lines had ever been prescribed. Finger facility for figuration there was in good measure, but the ability to do work of that character should certainly not be the first aim when taking up the study of organ playing.

Now it is highly proper that one pupil's work is not the standard by which to judge a teacher (or even three or four teachers) and in this instance it was soon evident that this is especially true. But at the same time here was an individual lacking in a prime essential to organ playing—and four supposedly good instructors had failed to render the least correction. If you ask "What's the answer?" am I over-emphatic when I reply "Bad teaching?"

#### STACCATO

But legato is not the only desideratum in an organist's technical equipment. There is a "running mate" and its name is staccato. Of course it may be argued that no one should begin organ study until a piano technic is pretty well established, and that is true enough. But even on our very excellent modern organ actions (those by the first class builders) there is a difference from piano action which, in certain items, demands a difference in technic.

I think this point of the difference in "feel" between the actions of the two instruments is in some ways more noticeable in staccato than in legato playing. Naturally various kinds of detached figuration and chordal writing call for various kinds of staccato, whether finger, wrist, or a combination of the two. The point is that the teacher should insist on the development of this technical element as well as of legato. I have seen many cases where it was entirely neglected.

The fact that church music is largely legato; that most people hear the organ only in the church service, and that therefore in the minds of many "organ style" consists of legato playing should not cause us to lose sight of the importance of an "efficient" staccato. And, besides, some of our pupils may show the qualities of a good concert player, in which event their staccato acquirements will perhaps be used to greater advantage. A technic flowing like milk and honey is all right, but a little pepper is frequently a great relief.

Let me say here, by way of parenthesis, that I cannot admit the contention of some opinionated pianists that playing the organ injures the piano technic, at least when the modern electro-pneumatic action is considered—of course some old tracker actions were pretty stiff—provided an equal or properly proportioned amount of practice be kept up on each instrument. Likewise it is a mistake for organists to neglect piano practice—and I'm referring to real organists, not "pianist-organists." It is my observation that about eight out of ten organists, good, bad, and indifferent,

seem utterly incapable of producing a good tone from the finest of pianos. They may have finger flexibility but they produce a cold, hard tone all the time. It seems to me that for the satisfaction of their own ear, if they have any, they should practice tone-production on a piano.

Pedal legato and pedal staccato, it seems unnecessary to say, require closer attention than they sometimes get in the lesson period. Your pupils can acquire with remarkable ease a "detached air"—very detached—when playing a supposedly legato pedal passage if you do not watch them before the habit is formed. And it sometimes seems as though some of them were born to be only one-legged organists—with, perhaps I might add, a "detached" leg at that!

The only cure is practice and then more practice on the part of the pupil, and strict attention to business on the part of the teacher. Exercises for pedals alone and in combination with the manuals—all, of course (pardon me please, some of my readers), with the modern idea of pedalling, in which is a free use of the heel and a restricted crossing of the feet—MUST be borne and can be made interesting.

Having made several references to exercises in the preceding lines you may have come to the conclusion that I am "a crank on exercises." I'll admit the charge to the extent that I hate to see them neglected in the cases where they are so palpably needed. I know full well that exercises can become a great drudge (capable of some mitigation by a little care in registration) but I have yet to find a greater drudge than to break bad technical habits once they are well formed.

#### REGISTRATION

In a recent editorial the editor of this journal remarked that "the organist of the future will discover that 90 per cent of his playing will consist of registration." While we may not all agree that this percentage is correct, no sane organist can doubt that registration will play a very large and increasing part. Therefore it behooves us teachers of the present to be careful in our guidance of the organist of

the future into this highly important and frequently desecrated—witness the average movie—feature of his work.

Almost invariably with the beginner I list the usual registers arranged according to tone quality (color) with explanations as to pitch, power, etc., because it has always seemed to me to be a great help to a pupil to know what he is trying to do, why he is trying to do it and by what means. It must seem hopeless to wander around for a year or more through a maze of names without a definite idea of what they mean. I am fortunate in never having had to do it, so I can only guess at how unsatisfactory it is.

There is no quarrel with those teachers who "take up registration a little later" if they don't forget it entirely, which is certainly the tendency after one begins to mark registration for the pupil. But what is one to think when a pupil comes to him, reasonably well along in years and repertoire, who knows not the difference between a Mixture and a wind-chest or a compressor and a Bombarde? Out of my own teaching experience I can testify to things equally ridiculous.

It is rather depressing to go over an amount of music with a new pupil, carefully marked as to registration, and then discover that as far as that pupil knows an Oboe is an instrument of percussion; or if you say "I see you used strings here" he replies "Yes, the binding is loose."

By all means help your pupils in their registration, but don't write it all in for them in order to save time, until you are sure they know what is going on. Have them register a composition themselves and then, if you don't approve of it, make changes, GIVING REASONS therefor.

Since no two organs are alike, hard and fast rules for registration cannot be prescribed. Further, registration is a matter of good taste and it might surprise you to learn that some of your pupils may have a natural good taste. Give them the chance to discover and develop that taste instead of imposing your own on them.

How often, after a service or recital, has an adoring pupil come up to you

and asked "What combination did you use for that melody? It was so pretty!" "Combination" and "pretty!" Ugh! The latter word we'll admit to the records, it being well intended, but the former implies an element in registration that is all too common, and mostly because of the thoughtlessness of habit. For instance, why always combine the Stopped Diapason with the Oboe, as so many players do? Of course it depends on the Oboe (and some Oboes would sound better if they never had been born), but granted you have a reasonably good one, use it alone once in a while.

And get your pupils to train their ears to distinguish the difference in quality between registers of the same tone family and approximate degree of power, as for instance, Aeoline and Dulciana, or Stopped Diapason and Melodia. Even on bad organs there will be a difference, and you are not doing your full duty when you stop with saying "the Stopped Diapason and Melodia are both eight foot flutes."

Perhaps you have a fine Open Diapason on your Swell organ. If some day a pupil innocently uses it for a solo stop, don't, I beg of you, throw up your hands in horror, because an Open Diapason under expression is sometimes a mighty useful voice for a melody, particularly in the tenor-alto range. You may have been brought up to believe that an Open Diapason is not a solo voice, but be sure that your registration and that of your pupils is governed not so much by tradition as by good taste.

A great deal about registration can be learned on an "old two-manual organ." In fact such an instrument is apt to challenge a pupil's ingenuity more than an organ with all the modern conveniences. And if sometime after a recital on an old, medium sized organ, a pupil of yours is told by one who has heard that same organ Sunday after Sunday for twenty years "I didn't know there was so much 'music' in it," you may feel that that pupil, with your help, has accomplished something, at least, in registration.

Classification of registers according to tone color is, then, of the greatest importance, and yet in a certain stand-

ard "organ method" I find registers explained very thoroughly as to foundation, mutation, flue, and reed, and also as to tone quantity, but not listed as Diapasons, Strings, Flutes, and Reeds. Seemingly the editor overlooked the fact that many writers of organ music indicate their registration thus: Strings, 8' and 4'; or Flutes and Diapasons 8'.

If your teaching is done on a more modern organ, do not fail to explain and demonstrate to your pupils the proper use of the Crescendo Pedal. This accessory is a necessity to the modern organ and will be more and more so in the future when organ composition begins to demand the attention of some of our REAL composers and for that reason it must be handled with intelligence and discrimination. The fact that it is abused by slovenly players does not detract from its real value. Food is necessary to the human system, but that is no excuse for over-indulgence in it.

#### SPECIALISTS

Leaving now purely technical items, may I be permitted a few words on another phase or two of the business of teaching? First of all I would like to point out, as has been so frequently done in the past comparatively few years, that this is an age of specialists—and I have often wondered how a man can teach (having in mind only the best class of work) organ, piano, voice, theory, choral conducting, and for good measure be an organ architect.

To be sure a well equipped organist must know something of all these things, and there may be those who can really instruct in all branches, but it seems to me that one or two, or at the most three, will just about take all the best effort of one individual. Doubtless in small isolated communities necessity demands that a man be a "general factotum" of music. And I do not doubt that in the majority of such cases the person earnestly wishes he could avoid diversifying his efforts. One in such a position surely deserves our sincere respect and sympathy.

But there are those in the larger communities who dabble in all lines

of music teaching where the necessity does not exist. These may deserve our sympathy but not our respect.

#### PERSONALITIES

People come to a teacher in the first place with some degree of confidence and it is then entirely up to the teacher whether that confidence is increased or whether it proves to have been misplaced. Confidence is too sacred a thing to be trifled with, and it seems to me that one of the most serious problems confronting a teacher is what he can do to merit the full trust of those in his classes. The simplest answer would seem to be that a teacher must do the best work of which he is capable, and yet there are not a few teachers who, afflicted with an enlarged ego, assume that their pupils will like them regardless, and do slothful, neglectful work. Such teachers cannot last forever and eventually dig their own graves—but some of them are entirely too long about it.

It is really astonishing what a lack of conscience exists in a certain type of teacher in the matter of being a worthy example. Their unethical and unprofessional comment about other teachers is certainly no way to develop a spirit of broadmindedness in their pupils. I am not saying that other teachers' ways are in all cases deserving of commendation, but I insist that when adverse comment is indulged in it should be done in the spirit of greatest charity and not with a sneer on the face. To maliciously knock a good man's work makes you a bad influence on your pupils, and to knock a "four-flusher," while certainly at times justifiable, is just as bad unless you explain the wherefore of your remarks.

The best welfare of the pupil demands that he be associated with the highest type of manhood or womanhood, and if you, as a teacher, estimate your own success only by the size of your bank account and the numbers of your pupils you do not qualify.

#### SYMPATHETIC INTEREST

The matter of studying the vagaries of individual pupils should have much

more consideration than it frequently gets. To fall into the habit of teaching all pupils by the same pattern instead of cutting the cloth to fit the pupil is very easy. Yet on a little reflection and observation we will discover that the most successful teachers are those who study their pupils for the easiest way of approach.

The Teutonic - awe - inspiring - up-turned-moustache manner is, I think, happily dying out. If it isn't it ought to be. Sympathetic rather than autocratic treatment will bring better results. Apropos to this point is the following quotation from "The Point of View" in a recent Scribner's. Aunt Anstiss has been philosophizing on the similarity of treating fires and folks:

"And then there was Lucella," said Aunt Anstiss. "She wanted to learn music, but she didn't get on one bit, and by and by she got fretty over her lessons. Then I listened and I found her teacher was telling her all the time how badly she did—dulling the fire right down, you see, when Lucella always needed lots of encouragement and open drafts. So I took time to sit with Lucella when she practiced. I threw on all the praise I possibly could on top, to feed the fire, and then I turned on the drafts of ambition as to what she was going to accomplish by hard work, and when the fire was good and bright I stuck my poker in and raked out the ashes of carelessness and inaccuracy that the teacher had been scolding about so long. And she wondered why Lucella improved so fast!"

As I stated at the start, rather than claiming to present new ideas I only want to furnish a very friendly "jolt" to some who may have gotten into a rut. After the horrors of the recent war the entire world is beginning to take stock and to search out new and better ways of conducting affairs. America particularly was jolted into the realization of her idealism, and that realization is going to mean more than ever to future generations. So if we who are in the business of teaching others do not attempt to live up to this realization by bettering ourselves in every possible way, we will fall far short of being fit to teach at all.



## WILLIAM FAULKES

WHEN the embryonic organist is just learning to walk steadily across the yawning chasms of the pedal board he meets among his first friends one who is to remain his friend through life—William Faulkes. Amid all the dry and uninteresting hours that must be devoted to purely technical matters how refreshing it is both to teacher and pupil to rest for a moment upon one of the simpler little truly organistic compositions of William Faulkes; and when years of effort have been crowned by a smooth technical proficiency and the student has not yet lost his love of pure musical beauties how delightful it is to open a recital with Concert Overture in E flat by William Faulkes: between the two periods lies a wealth of practical organ music that is hardly excelled by any one composer.

William Faulkes was born in Liverpool, England, November 4, 1863, received his rudimentary education with private teachers and followed his music studies likewise; he has been organist-choirmaster of St. Margaret's, Anfield, Liverpool, since 1886, and conductor of the Anfield Orchestral Society since 1908. His music gifts manifested themselves very early and his sister undertook to initiate him into the mysteries of the practical science of music, her efforts being later supplemented by William Dawson, a Liverpool organist and composer. At the age of ten he became a chorister in St. Margaret's and began very serious study in organ and theory with the choirmaster, Henry Ditton-Newman. At the unprecocious age of eighteen he became organist of St. John's, Tue Brook, and five years later the good work he had done as occasional substitute in St. Margaret's, the place of his first activities in music, bore ripened fruit in his appointment as organist.

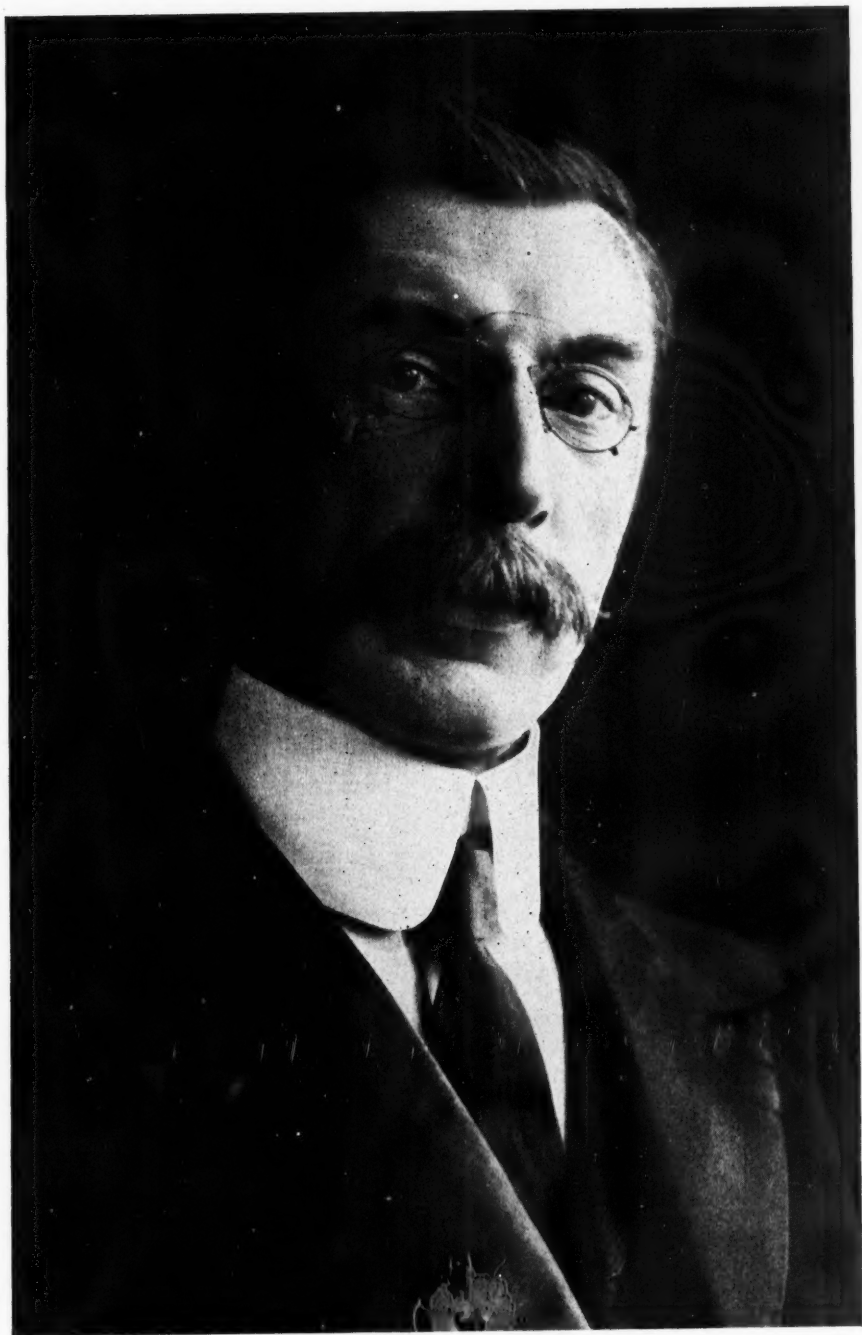
As a composer William Faulkes received what was probably his first definite impulse to composition when he was awarded the prize for some piano pieces, which he followed in 1894 with twelve organ compositions of such character that even the severe W. T. Best gave his approval and there followed an intimate intercourse between the two men which

was of great value to the junior and must have been of even greater interest to the senior, for it was not like Mr. Best to act contrary to his emotions nor to control them too rigidly.

St. Margaret's just before the war had a choir of about a dozen men and twenty boys, all voluntary, with which Mr. Faulkes had attained an enviable success in church music; the service was fully choral, the evening services being followed by recitals during certain periods of the year. Mr. Faulkes also indulges in occasional piano recitals. A unique token of esteem was given him through the gift of a fine two-manual studio organ from the congregation of St. Margaret's. American congregations would do well to follow this commendable example.

His compositions number about four hundred organ works (including six manuscript sonatas), fifty songs, two dramas, and innumerable pieces of chamber music for various combinations of instruments, many of them works in the larger forms; his organ works, of greatest practical value and already known to every organist in America, will be discussed in some future issue, but in the meantime almost any publisher could supply on demand a goodly stock of organ compositions of William Faulkes, from which many works of pure musical values are sure to be selected.

Mr. Faulkes enjoys the rare delights of a music-filled home in which is studio is a concert hall of purest pleasures. To quote from the Liverpool "Choir and Musical Journal": "His eldest son Richard is a skilful performer on the violoncello, and his daughter Kathleen on the piano, violin, and harp. Thus they are able to indulge in what many hold to be the highest and purest form of art, namely, chamber music. And here, happy in that atmosphere which is to him the very breath of life, we leave our friend, trusting that he may long be spared to enrich our store of organ music with the outcome of a polished and matured experience." And across three thousand miles of the pathless ocean America sends an echoing concurrence in that hope.



WILLIAM FAULKES

## THE CHURCH—ITS MINISTRY—ITS CONGREGATION

### Substance and Form In Worship

A. W. LITTLEFIELD

"THE earth was without form and (therefore) void." "And the Word became flesh and dwelt among us, full of grace and truth."

The inner life of man can only be known within the depths of the soul itself; this is at once the eternal sanctity and the isolation of the spirit upon which none may trespass.

But, "none may live to himself alone," and be happy and contented. Therefore, the same Beneficence that created the inviolate soul ordered, also, that there should be fellowship; and the means of intercommunication was provided. The hidden life, the thought, the idea, incarnated itself in a SYMBOL—SUN-BALLO, THROWN TOGETHER—to represent, in outward form, that which was hidden within. Hence, Truth manifests itself in Beauty; the Substance takes upon itself Form. As primal creation is conceived of in the Book of the Genesis: "The spirit of God moved upon the face of the waters"; then, all the outward world of order and of beauty appeared. Keats' words come to mind—"Beauty is Truth, Truth, Beauty; this is all ye know and all ye need to know." Or Shelley:—

"Like a poet hidden  
In the light of thought  
Singing hymns unbidden  
Till the world is wrought  
To sympathy with hopes and fears  
it heeded not."

To set forth Truth in the forms of Beauty is the function of the poet, the maker, the creator. And this is the primary function of the Church and its ministers (the preacher and the choir-master)—to reveal the ideal of perfection in forms of verbal and musical beauty. "I, if I be lifted up (the Truth in consummate forms of Beauty) will draw all men unto me." So doth the Church minister to the "fine art of character" through religious art!

To create—to bring into being that which never was before—ideal forms of visible beauty out of the primal,

invisible substance makes of the ministry, both the prosaic and the rhythmical ministries, a great opportunity for the spiritual poet. To nothing higher can the children of God be called. They thus become co-laborers with God!

The rhythmical word (music) is, as was stated in the "introductory letter," the antiphony of the spoken word in the service of religious worship. To this end, there must be some definite order of procedure, i.e., liturgy. The service of worship, conceived of as Truth set forth in the ordered forms of Beauty, is next to meaningless unless it be conducted according to some liturgical form. "Free services" are like most other liberties unrestrained by lawful limitation-disordered license.

The Hebrew-Christian faith has produced three great liturgical forms: the Temple worship; the Mass; and the Prayer-Book. These embody much of "the winnowed best of the Ages"; therefore, they live. And it is in rhythmical antiphony to the spoken words of these liturgies that great religious music has been produced. The Psalms were great antiphonal liturgies (using the word, antiphonal, in the limited sense of, alternately sung) the musical forms of which we do not, now, possess; but they must have been adequate. We do retain, however, the musical forms of the Mass; every great composer since Gregory I has given of his genius to such composition. The Morning and Evening Prayer of the Church of England has had worthy musical genius bestowed upon it; "evensong" is the lovely poetical term given by custom to the Evening Prayer of Anglican and Episcopal churches. And much more might be said, of the chants of the Greek Church; and the cathedral services of the Lutheran Church. Even the ancient Greek drama would be worth research to show how rhythmical antiphony is essential to aesthetic contrast. In all true liturgies there is both the rational appeal (the spoken word)

and the emotional appeal (the rhythmical word—music) and both should invigorate and inspire the will and conscience to the deeds of righteousness in the daily living—the “fine art of worship” ministering to the “fine art of living.”

It has been objected, that liturgical services have not always stimulated the will to helpful activity, but, on the contrary, often have enslaved the soul. But it is not obedience to liturgical law that has proved harmful; it is the unreasonable fixity of the liturgy—venerable and beautiful forms at times cease to incarnate, adequately the new ideals of truth. As visions of truth enlarge, the forms of beauty that express them must develop, also, in scope and loveliness. Our human nature is prone to adore over much beloved forms, forgetful that in nature not the forms but the spirit that creates them, and can endlessly create them, is of final worth and reverence. Now and again, “the corn of wheat must fall into the ground and die, else it abideth alone.” All experience teaches that forms, however lovely, perish; the creative spirit abides. And the prayer, breathed in the lovely hymn, “O Thou that changest not, abide with me,” is born of true insight into this reality. The path, then, is plain: Keep the liturgical PRINCIPAL, but create constantly, NEW FORMS for human intercommunication in the things of the spirit.

In this creation of new forms of liturgical worship lies the hope of the double ministry of religion—the poets of the spoken word and the poets of the rhythmical word; the preacher and the musician. If ever a real and vital collaboration of these two ministers of the church shall obtain (both feeling CALLED of God) then, so far, at least, as the minister of music is concerned, a very wide field will open to him, both as interpreter of religious music, and, also, as a composer, himself, of such music. And if our church will consent to liturgical services, any ability, or even genius, that he may be endowed with will be none too great in which to set forth the noble ideals of divineness that move to Godlike action. In the new liturgical Age at

hand, he will not be confined to Psalm, or Benedictus or Agnus Dei, not to the Te Deum and the Jubilate, magnificently as these consummate verbal forms have been set to the imperishable music of religion. When Services of Worship are regarded, not as “exercises,” but, as they should be regarded, mighty and beautiful works of religious art that set “the Spirit of the Age over against the spirit of the times,” then creative power will give itself to composition both of the spoken and musical forms of worship that will lift the worshipper to the heights upon which he may contemplate the Ideal Perfection, as upon a Mount of Vision! Descending, he will go forth to daily life filled with the purpose to bring something of that Perfection down upon the lowly earth, transmuting good to better and better unto Best.

Is not here a vista for the organist, choir-master, musician of the Spirit, the minister of the rhythmical antiphony of Worship? He may, if he will, set to noble music the great new liturgies of aspiration—the adoration of mankind for the Highest and the Eternal!

“Let the beauty of the Lord our God be upon us; and establish thou the work of our hands upon us; yea, the work of our hands, establish thou it!”

### IMPOSSIBLE!

“IS IT not possible that all the students and lovers of music take themselves too seriously, or is it rather that they have a mistaken view? . . . Music is incapable in itself of appeal to any sense but that of beauty.” W. J. Henderson asks that awful question in the New York Sun. But there is another sense to which it appeals, at times: to the sense of the stupendously ridiculous.

### A SUGGESTION

“THE church would gain by not having services over an hour in length—excepting on special occasions. The damage done by protracted services has never been fully estimated.” So says Dr. Stubbs in the New Music Review. But how about protracted organ recitals?

## AN IDEAL MUSIC ROOM

SIDNEY C. DURST

MANY of us think of Kentucky as the land of splendid women, fast horses, and fine whiskey—and indeed it is—but in addition to these, in the famous Blue Grass regions, are some of the loveliest estates in our country: and occupying these estates, some of the most cultivated people we possess. Many are artistic

addition to the many recitals by myself and innumerable informal evenings of music, graced by the presence of Governors, Senators, and other distinguished Kentuckians, two recitals have been given by Edwin H. Lemare. Best of all, however, Mr. Berry presents the interesting phenomenon of a business man past the half century



in their tastes, many musical, and almost all literary, even though they may devote their talents only to letter writing—nearly a lost art in our work-a-day world.

On a lordly hill, at the foot of which winds the beautiful Kentucky river, where nestles the picturesque little capital Frankfort (not named for the German city we are glad to note) stands the lovely home of George Franklin Berry. Always a lover of music, some years ago he added a music room to this home, and called on the writer to design an organ for it. The result was as follows:

The Coupler system is very complete, and the absolute system of adjustable combinations is used. The entire organ is contained in three concrete crescendo chambers, and is of marvellous flexibility: and the builders, Hillgreen Lane & Co., have excelled themselves. It is first of all an organ, and the Diapason tone is really the foundation; but the orchestral palette is well represented by the best of strings, flutes, and reeds, made most effective by the concrete boxes and heavy swell shades.

The instrument has been of incalculable value to the community, for in

mark, with an enthusiasm that has led him to master such a complicated instrument as the modern organ. He would tolerate no mechanical player, and when a professional organist is not present, delights his friends by his extremely tasteful playing of music of the highest type. He has really accomplished a feat, for six years ago he could read only in the base clef, having had considerable experience as a singer. It is a matter of pride to the Southern Ohio Chapter of the American Guild of Organists to have such a man on its list of Honorary Members; and they wish that many years may be granted him to enjoy his music, and his beautiful home on Juniper Hill.

Residence of G. F. Berry, Frankfort, Ky.  
Specifications by Sidney C. Durst  
Built by Hillgreen, Lane & Co., 1912

Registers: P 8. G 8. S 14. C 7. T 37  
Pipes: 168. 457. 1120. 499. 2244  
Couplers 20. Pistons 10. Pedals 8.

PEDAL: WIND 6"; R 8; P 168

Enclosed in Great chamber

1	16	Gedeckt . . . .	pp	42	
2	..	Violone . . . .	p	42	
3	..	Bourdon . . . .	f	42	
4	..	Diapason . . . .	ff	42	
5	8	Dolce . . . .	pp	..	# 1
6	..	Violoncello . . .	p	..	# 2



7	..	Flute	...	f	..	#3	28	8	Vox Humana	..	b	73
8	..	Octave	...	ff	..	#4	29	..	Oboe	...	mf	73
GREAT: WIND 6"; R 8; P 457							30	..	Cornopean	...	f	73
Enclosed							Tremulant					
9	8	Dulciana	...	pp	61		CHOIR: WIND 5"; R 7; P 499					
10	..	Gamba	...	mf	61		31	8	Dolcissimo	...	ppp	73
11	..	Doppel Flute	...	f	61		32	..	Unda Maris	...	pp	61
12	..	Diapason	...	ff	61		33	..	Concert Flute	...	mf	73



13	4	Flute d'Amour . . .	mf	61	34	..	Violin Diapason	f	73
14	..	Octave . . . . .	f	61	35	4	Flauto Traverso	p	73
15	6	French Horn . . .	f	61	36	8	Quintadena . . .	p	73
16	(8)	Chimes . . . . .	f	30	37	..	Clarinet . . . . .	f	73
SWELL: WIND 5"; R 14; P 1120					Tremulant . . .				
17	8	Aeoline . . . . .	ppp	73	COUPLERS 20				
18	..	Vox Angelica . . .	pp	73	Pedal	Great	Swell	Choir	
19	..	Celeste . . . . .	p	73	4	G S C	S	S C	
20	..	Gedeckt . . . . .	mf	73	8	G S C	S	S C	
21	..	Salicional . . . .	mf	73	16	G S C	S	S C	
22	..	Diapason . . . . .	f	73	ACCESSORIES				
23	4	Violina . . . . .	b	73	Pistons: G 3. S 4. C 3				
24	..	Rohr Flute . . . .	b	73	Crescendos: GP. S. C. Reg.				
25	2	Piccolo . . . . .	b	61	Blower: 7½ hp. Orgoblo				
26	III	Solo Cornet . . .	p	183	Chimes: Degan				
27	16	Bourdon . . . . .	b	73					

## FRANCIS HOPKINSON

IT IS undoubtedly fully established that the first American composer was Francis Hopkinson and that his first composition was a song "My Days Have Been So Wondrous Free" written in 1759. The music of Francis

Hopkinson is more than a hundred and fifty years old "but nobody had paid any attention to it until Oscar Sonneck, at that time Chief of the Music Division of the Library of Congress, established by means of some very in-

genious and painstaking historical investigations the fact that Francis Hopkinson was the first American to attempt the composition of music." Since Mr. Sonneck is well known for his thoroughness of research and his reliability, we can accept the statement for fact, and acknowledge Hopkinson our first composer.



HAROLD VINCENT MILLIGAN

Francis Hopkinson, born in Philadelphia, Sept. 1, 1737, died there May 9th, 1791, was a man of no mean fame; a signer of the Declaration of Independence, a member of the 1787 Convention which formulated the Constitution, first judge of the Pennsylvania Admiralty Court, and intimate friend of Washington, Franklin, Jefferson, and other early American leaders. Hopkinson himself lays claim to his premiership: "I cannot, I believe, be refused the credit of being the first native of the United States who has produced a musical composition." And then with keen foresight he defines a situation which our professional critics have taken very good care to forestall: "If the attempt should not be too severely treated, others may be encouraged to venture on the path

yet untrodden in America, and the arts in succession will take root and flourish amongst us."

Apparently the songs are the only compositions of Mr. Hopkinson, and even they would be unknown to us but for the efforts of Harold Vincent Milligan who writes "During the course of some labors in this field, I found some of this music in the Boston Library, and learning from Mr. Sonneck's reports on the subject its importance, I proceeded to hunt up some other manuscripts of the composer, put the songs into modernized and singable form and sent them to the Arthur P. Schmidt Co., who in due course published them." In recognition of his services Mr. Milligan was presented with the greatest emblem on earth, the American flag, in the course of a concert in Central Park, New York City, by the New York Symphony Society under the auspices of the City Park Department, and the President of the Board of Aldermen made the presentation.

Mr. Milligan found the songs largely in sketches and had the task of supplying the accompaniment and in some cases mollifying the vocal impossibilities, making a coherent work of the whole—which might possibly be required of every editor dealing with manuscripts of such early date.

The songs are published in one volume and comprise:

"My days have been so wondrous free"  
 "O'er the hills"  
 "Beneath a weeping willow's shade"  
 "Come fair Rosina"  
 "My generous heart disdains"  
 "The traveller benighted"

There is a peculiar beauty about them which, coupled with their history, will make them an attractive feature for every song recital or varied concert where vocal numbers are needed, and besides they furnish an invaluable link in the historical chain so carefully being reconstructed by the music historians. The flavor of early Colonial days is charming, the simplicity of the harmony and the regularity of the melodic form contributing equally with the quaint charm of the text to the early American atmosphere which the songs carry so successfully. While

they are all easy to sing and easy to play so far as technic goes, they present a different problem when the essence of their spirit is to be portrayed. Only an artist can do them full justice—though American audiences will undoubtedly be lenient.

Come Fair Rosina is typical of them



all and very well shows their style. That this can be made truly a work of art in interpretation is self apparent. Another song worth quoting from is the My Generous Heart Disdains and



Hopkinson apparently answers his own question "Shall a girl's capricious frown, sink my noble spirits down?" with an emphatic No-sir-ee.

The collection is prefaced with a letter from no less an American than George Washington, and an explanatory note by Mr. Milligan who has incorporated the results of his historical research in a lecture which he will have available for the coming season, and who represents the coming generation of organists in his energy and application. He came to New York from the Pacific coast and immediately acquired for his own particular enjoyment a prominent Broadway church, later spending a few years in the famous Plymouth Congregational of Brooklyn, leaving there to take his present position with the Fifth Avenue Baptist Church, where he aids in soothing the heart of no less than John D. Rockefeller. He is a composer of a score or more of published songs, mostly secular, the intrepid reviewer of new music for The Diapason, and a writer and lecturer who knows exactly what he wants to say and says it in a way no other can imitate. Undoubtedly his services in preparing the Hopkinson songs for public use will neither be counted his least nor his greatest achievement.

## REPERTOIRE OF THE CHURCH ORGANIST

### Faulkes' Matins and Evensong

LATHAM TRUE

**W**ILLIAM FAULKES' Matins and Evensong, published as a double number by Schirmer in 1904, may be used either as recital numbers or for a church prelude. Their effectiveness lies so largely in the contrast between the bright, dewy freshness of Matins and the quieter warmth and sunset glow of Evensong that each loses much of its charm if played apart from the other; and as both are short they may well be used together as one number even in church. Many organists, especially in the larger cities, play for fifteen min-

utes before the service begins; but even in churches where the prelude is distinctly a part of the service—as it ought to be—ministers are usually willing to grant the organist the privilege of playing for six or seven minutes, which is about the length of time required for both these numbers. Technically neither Matins nor Evensong makes serious demands on the player, Matins takes for granted a certain reasonable degree of finger dexterity, if it is to be played with real freedom, but Evensong is hardly more difficult than an ordinary hymn-tune;

and neither calls for pedalling beyond a rudimentary command of the keyboard.

Matins opens with a prelude of seven measures of chord improvisation which establishes the key and imparts to the listener, if the player so desires, an atmospheric background for the movement. In form the piece is unusually regular. Section A, to the bottom of the first page, consists of eight measures, with a full close in the tonic key. Section B, in the dominant key, begins at the top of the next page and continues to the last measure in the third brace, exactly eight measures. It ends with the dominant chord of B-flat and leads to the recapitulation of Section A, which is in the tonic key. This again is exactly eight measures in length. It is followed by a Coda, which consists, thematically, of a two-measure phrase repeated and brought to a quiet close. The material of the Coda is not contained in the preceding sections, but it is introduced again, in modified form, in the middle section of Evensong. The composer shows excellent judgment in building his Coda from fresh thematic material. There is otherwise little or no melodic contrast in the composition, for B, though conventionally in the dominant key, which gives tonal contrast, is thematically merely a continuation of A. The change to sustained chords in the Coda, with the sixteenth-note figure of the preceding sections continued as an obbligato, falls gratefully upon the ear. The monotony of an unfailling sequence of eights in the three sections of the piece is wholly relieved by the ornamentation of the accompaniment figure and of the melody itself. It seems to hold back the rhythm, and the listener, unless very keen, gets no unpleasant feeling of excessive regularity of cadence. Indeed, the rhythm may quite as well be felt as 2-4 rather than 4-4, in which case each section is apparently lengthened to sixteenth measures. This promotion of the secondary accent of the third beat to the primary accent of the first gives the piece an interpretation quite different possibly from that intended by the composer. Its advantage is to avoid the monotony

of too even phrases and too frequently recurring cadential points. Its disadvantage is to interrupt the charm and smoothness of the melodic flow. Each player must decide for himself which is the lesser of the two evils and interpret accordingly.

Matins should be interpreted simply. It contains all the freshness of a summer morning out-of-doors. It is this out-of-doors-ness that we must catch, if we can, and translate into the tone colors of our organ—the sunrise concert of the birds, the crispness of the morning air, the glisten of the sun on the dew-laden grass, the rustle of the leaves in the trees, and above all the virility of nature, growing, growing everywhere. For the opening chords of the seven-measure prelude I like



contrasted registers, with changes at the beginning of the second and third measures. A soft Flute in the first measure, the Violin in the second, and the Vox Celestis in the third and fourth, work out satisfactorily on my own organ. Then I take the swell Oboe for the right-hand solo, accompanied by the left hand on the Choir with the soft combination that I plan to use in the succeeding measures of accompaniment. For the first eight measures of the first section (A) the indicated registration is excellent. If the player desires to indicate a 2-4 rhythm, the pedal B-flat may be repeated in half-notes, in order to es-



tablish and slightly emphasize the rhythm, and a slight but complete swell may be made on each of the long melody notes of the theme. If the 4-4 rhythm is preferred, no change is made in the duration of the pedal note, but the phrase in each of the first two measures may be broken before the last melody note in the measure, and there should be a diminuendo on the

second long melody note of the measure. The same suggestions apply to later repetitions of the same measures and melodic figures. At the beginning of the fourth measure some inconspicuous addition, perhaps a soft Flute, may be made to the solo tone.

At Section B, the top of the second page, both solo and accompaniment may be strengthened quite perceptibly, and still further additions may be made at the beginning of the fifth



measure of this section. Monotony of phrase construction may be avoided by phrasing the second measure in accordance with the harmonies indicated in the accompaniment—that is, by breaking the melody slightly after the first, sixth, tenth, and fourteenth notes of the measure and by making a slight swell-pedal climax in each tiny phrase on the first note of the second, third, and fourth printed groups of sixteenths. In the fourth measure two printed groups may be phrased together, with a *rallentando* in the last group. Another *rallentando* may be made, conventionally, in the transition measure, the last of the section. On each of the right-hand groups in this measure reduce the organ until, at the beginning of the recapitulation, it is practically the same as at the beginning of the second strain of A. Then at the top of the last page reduce still further.

For the Coda I have found on my own organ a soft four-foot Choir Flute for the sustained left hand and a soft two-foot swell Flautina for the right-hand obbligato to be effective. The obbligato is in the nature of a bird-song, and it should be made as bird-like as possible, dainty and fluttering and half-indistinct in melodic outline. This combination may be carried through to the end, except for the closing *Largo* chords. These, having obviously no pictorial value, may be taken with Stopped Diapason, both hands on the Swell.

Evensong is a tone painting of the end of day, as *Matins* portrays its dawn. The picture is a familiar one

to everybody. The sun now sinks towards the western horizon; shadows lengthen, and the clouds take on already some of the hues of approaching sunset. Even the air is vibrant with a mysterious cadence that is like the dying away of solemn music. Of the gay matin serenade of the birds only occasional quiet notes are to be heard. Even the flowers are lulled to sleep in the drowsy stillness, and

"Slowly, by God's hand unfurled,  
Down around the weary world  
Falls the darkness."

The form of Evensong, like that of *Matins*, is academically regular. A consists of sixteen measures, repeated, thirty-two in all; or, as I feel them and prefer to play them, of eight double measures, repeated. This rhythm, 6-4, two measures in one, swings more naturally and plays more freely than the shorter one of 3-4.

The first sentence is in F major, but its repetition is in the somewhat unusual key of A-flat major, ending with a cadence in E-flat. B consists of a binary sentence, two eight-measure sentences, the second a repetition of the first with a typically Faulkesian modulation in the closing measures. The first sentence is a duet for treble and alto in unadorned quarter notes. In the second the duet figure is sung by the tenor and bass, and a lovely bird-song melody is heard in the treble, a drowsy variation of the crisp morning song first introduced in the Coda of *Matins*. Section B, introduced by E-flat, the keynote of the preceding measures, enharmonically altered and taken as the third of the new key, is in the key of B major. It ends in G major. The first eight measures of the recapitulation are an exact repetition of the corresponding measures of A. Then occurs a somewhat uninteresting development, two four-measure phrases in F major and G minor, leading to a mild climax in the fourth measure at the top of page 9. This, however, rapidly dies out into an after-glow in the Coda, and the piece ends with colorful sustained chords over the tonic pedal.

Warm blending tone colors are needed for the registration of Evensong. We need some word picture



like Richard Watson Gilder's "rose-dark the solemn sunset" to recall from memory's storehouse the warmth of nature's own coloring which we are striving to portray in tone. As the manifold activities of daylight blend into the peace of twilight or the egoism of youth loses itself in the altruism of age, even so should the definite clearly-cut tone colors of Matins give place in Evensong to less sharply-defined effects. In addition to the Gambas indicated by the composer,



therefore, a soft eight-foot Flute and the Stopped Diapason may be found to add somewhat to the warmth of coloring. Beginning with the C in the fourth measure the left hand may be taken on the Great, with the Swell coupled. The tenor thus brought out acquires a delightful geniality. At the beginning of the repetition of the sentence—first page, last note of the second score—the Swell Diapason, if not too loudly voiced, may be added, and the left hand, beginning with the E-flat measure 4, bottom of the page, again taken on the Great. It is better to avoid the use of reed and four-foot registers in Section A. The unity of tone color thus preserved establishes a temperamental atmosphere of warmth and richly blended color.

In Section B the double pedals require a extremely soft Bourdon or Flute. The sustained pedal chord is a drowsy background against which one



hears the slowly-moving harmonies of the duett, played on a soft string. If the organ contains a very soft thirty-two foot register, its introduction where indicated enhances the mystery, the solemnity of the effect. But most medium-sized instruments are not endowed with thirty-two-footers. The bird-like obbligato at measure 9 should

awaken in the listener some such feeling as that inspired in Charles Jackson by the twilight song of the New England wood or "hermit" thrush:

"Innate sweetness and completeness  
Is that song of thine.  
From heaven's portals down to mor-  
tals  
Comes thy song divine.  
Full and tender thou dost render  
Homage unto Him;  
And my spirit, too, doth share it,  
Share thine evening hymn."

I have found the Flautina, with the addition of its own sub-octave or a very soft four-foot Flute, quite effective for this obbligato. The registration of the recapitulation should be similar to that of the opening sentence of the first section. At the bottom of the page, where the working-out begins, the Diapason may again be added, and four measures later, at the repetition of the phrase in G minor, some further addition may be made. This builds to a real, though not full, climax by the middle of the first score on page 9. The organ should be gradually reduced in the four measures beginning with the last measure at the top of the page.

The Coda should be played softly. Perhaps a Stopped Diapason or a soft eight-foot Flute will be found as satisfactory as anything. The left hand of the last six measures of the piece may be played on a Choir register that is slightly louder than the Swell, or on a soft one with the Swell coupled. Care should be taken not to make the ending dead. Day does not die; it merely falls asleep.

"The twilight gently comes and  
soothes to rest,  
And silence reigns; and reigning,  
glorifies."

It is the glorification of twilight and of silence, the portrayal of a peace that belongs to night, a peace that is vibrant with the dawn of life, though on another plane of consciousness, a "peace that passeth understanding" to the waking consciousness, that we should seek here at the end to translate into the direct language of tone.

# CHURCH MUSIC IN GENERAL

## Educaton

HERBERT SANDERS

IT IS a fact worth noting that whereas for every important calling in life, whether commercial or professional, some SPECIAL education is needed and given in order to ensure competency. The musician—if I may hazard a guess—in ninety-nine cases out of a hundred DRIFTS into his profession. The colleges for theological training are numerous and wealthy, and without the training derived from them no candidate, however brilliant, is admitted to ordination. Likewise the lawyer, the physician, the dentist, must have his college training before he is ALLOWED to practice, and we have now even the business university—though I have heard it said that one did not require an education in order to make money!

Compare with this the fact that an organist has had no such provision made for his training but has been compelled to get it as best he could, and that many organists without the higher qualifications are occupying important ecclesiastical positions and the inauguration (for the organist) of a new era would seem to be imperative. Carnegie will pay for the organs: will some philanthropist help to pay for the training of the men to play them?

If the training of a clergyman requires a college or university course specially endowed not only to supply the necessary knowledge and training but also to provide an atmosphere favorable to the cultivation of an appropriate spirit, in an equal degree the church musician requires similar provision. I am not one of those organists who would give music a preeminent place in church service for apostolic authority asserts that not music, but the "foolishness of preaching" is destined to save the world. But if music is not religion but rather religion's hand-maid she is absolutely indispensable to the churches' health.

Music in one sense may be an adjunct of worship but it is not a dispensable adjunct. Will the clergy who think the sermon everything and the music nothing test their opinion by announcing to the

congregation that for the following three months there will be no music? What would be the result? But most parsons know the organist and choir can, in a second, dispel the most sacred atmosphere the most eloquent preacher can create. Music can compel an emotion when persuasive words are impotent. No, the "foolishness of preaching" is not the all in all: the music which precedes it warms the heart into receptivity and the music which follows it fans faith into conviction. A falling short of this might give a zero atmosphere, a theatrical atmosphere, or a modification of the two, so elusive and mysterious is music's power. St. Augustine expressed well this quickening power of music in his "Confessions":

"How I wept at the hymns and canticles, pierced to the quick by the voices of thy melodious Church! Those voices flowed into my ears, and the truth distilled into my heart, and thence streamed forth a devout emotion, and my tears ran down, and happy was I therein." Or again who knew better than Charles Wesley the danger of music in the Church:

"Still let us on a guard be found,  
And watch against the power of sound  
With sacred jealousy;  
Lest haply sense should damp our zeal,  
And music's charms bewitch and steal  
Our hearts away from Thee."

If then an organist's education demands that he be a master of such subtle forces it is essential he should have some idea of the requisite qualifications to fill his appointment with distinction and to be trained on a precise educational programme. Many music schools teach Organ Playing, Choirboy Training, Harmony, Counterpoint, Fugue, Extemporization, Vocal Training, and Composition; all are important, but their sum total gives the student merely a technical equipment and a technical equipment alone will not ensure professional success. It is therefore my present purpose to avoid technical subjects and to discuss

the points in the education of an organist which are usually considered so obvious as to merit but silence: they are found neither in the text-books nor taught at the academy.

I deem the first essential qualification for an organist to be a sound general education. We have too many illiterates among organists. A congregation will not stand for an illiterate in the pulpit: it should not stand for one in the organ bench or as head of a choir. Unless a choir respect their head true success is impossible, nobody to-day respects the illiterate for the simple reason that illiteracy is simply a demonstration to the outside world of an absence of volition, and the receding chin is very unpopular. Born as we are into a world of inequalities it is obvious that all cannot have an intensive education and many of us have already launched upon the professional sea with those cross currents and boisterous gales which only a sound general

education can successfully encounter. On referring to my diploma I find I passed the Fellowship of the Royal College of Organists in 1900. At that time there was no test other than musical: to-day there is a literary test which must be passed before the much easier diploma of Associate is awarded. The American Guild of Organists is alive to the trend of modern requirements in adopting a literary test on the lines of the R. C. O. At one time the English universities had no matriculation for candidates for degrees in music: to-day there is no such exception to musical candidates all graduates must matriculate. Therefore to the student entering the profession I would first counsel a sound general and classical education, followed, if possible, with a degree in Arts. The time seems to be at hand when an organist without an arts degree will be ineligible for the "plums" of the profession.

## THE ORGAN

### Sectional Departments

HOPE LEROY BAUMGARTNER

**I**N OUR article for March we quoted the scheme of a two-manual organ, in which the Great consisted of two sections—an expressive section, enclosed in the Swell chamber, and a non-expression section, standing (as was formerly the case with all Great departments) "outside the pale."

This plan, which is a compromise between an old tradition and musical logic, is a sort of confession that there is something wrong with the old tradition. We are all agreed that a chorus must be able to command every shade of dynamic force, we likewise demand of our orchestras that every tonal group—trumpets as well as strings—shall be subject to the leader's will. Shall we be satisfied with less in our organs?

From the beginning *THE AMERICAN ORGANIST* has lent its voice to the call for a truly expressive Great; but it has not refrained from quoting schemes of those instruments in which the Great was either partially or wholly non-

expressive. An example of an almost wholly expressive Great is that of the Washington Irving High School organ (see issue of January, 1919). Here fourteen of the fifteen registers are enclosed within the Solo chamber. The Mormon tabernacle specification quoted in the issue of April, 1919) shows a Great department having seven of its registers enclosed within the Orchestral chamber and one 7-rank string register enclosed within its own chamber, while the remaining ten registers are not enclosed. Six of the twenty-two stops in the Great department of the Carnegie Hall organ in Pittsburgh represent material enclosed within a separate Great chamber. Examples of other proportions of expressive and non-expressive voices in Great departments could be cited readily.

In all such cases it has been the policy of this magazine to indicate just which of the voices were expressive and which were not, and the distinc-

tino has been shown hitherto by means of the asterisk (\*) and a footnote. This method, though accurate enough, has its faults, the chief of which is that a mixed grouping of expressive and non-expressive registers, whether in the plan or in the console, is confusing to the eye. Using an arbitrary sign on certain of the registers and omitting it from the others can only increase the strain of mental concentration, which is already severe enough in managing an organ. Furthermore it must be evident to any one who has tried to combine into one list the expressive and non-expressive registers of a divided Great that the relations of the voices do not remain fixed: any crescendo order based upon a comparison of strength made while the chamber is open, being instantly upset with the closing of the chamber. For both of the foregoing reasons, I have decided to list by sections, with respect to their location inside and outside the expression chambers, all the voices of any divided Great, I may encounter in the future. I would particularly stress the importance of using the sectional grouping in the console as well as in the specification, for there is truly no juster provocation to ire on the player's part than an arrangement which makes it impossible or difficult to see at a glance which registers are controllable by the expression pedals and which are not. Will any one deny the player the right to determine by the position of the stops themselves which voices are civilized and which are barmarian?

Sectional grouping is not an untried experiment. By referring to the illustration of the Mormon tabernacle console, published in our April number, you will observe that the Great department has its non-expressive voices at the left of the Great couplers and the expressive at the right of the couplers. (The couplers can be identified by their color.) When arranged in this way the player has no difficulty in keeping the two sections distinct in his mind, and there is therefore no hesitancy in reaching for the stops of either class. As a model for all such divided Great departments, we suggest the arrangement as follows at the

right. Compare the old and new versions for convenience.

<i>As printed</i>	<i>As proposed</i>
8 *Clarabella	FIRST EXP. SECTION
.. Gedacht	ORCHESTRAL ORGAN
.. Violoncello	8 Clarabella
.. *Doppel Flute	.. Doppel Flute
.. *Bell Diapason	.. Bell Diapason
.. Open Diapason 2	4 Wald Flute
.. Flauto Major	8 Trumpet
.. Open Diapason 1	4 Clarion
.. †String 7 rks	16 Double Trumpet
4 *Wald Flute	SECOND EXP. SECTION
.. Principal	STRING ORGAN
2 Fifteenth	8 String 7 rks
16 Bourdon	NON-EXPRESSIVE
.. Open Diapason	8 Gedacht
32 Contra Bourdon	.. Violoncello
8 *Trumpet	.. Open Diapason 2
4 *Clarion	.. Flauto Major
16 *Double Trumpet	.. Open Diapason 1
	4 Principal
*Enclosed in Orch. chamber.	2 Fifteenth
†Enclosed in String organ chamber.	16 Bourdon
	.. Open Diapason
	32 Contra Bourdon

If all Great organs were wholly expressive, as we should like them to be, sectional groupings would be unnecessary, unless (as in the case of Dr. Dickinson's organ in the Brick Church, New York) the department embraced elements from two or three distinct expression chambers. In this, as well as in some other complex modern instruments, not only the Great organ proper, but parts of some of the other "organs" are attached to the Great keys. Since the location of these tonal elements in different expression chambers produces the effect of as many ensembles as there are chambers, it seems to us that the common practice of lumping the stops of all the sections together in one group is fundamentally wrong. The builder's order of arrangement in the Brick Church scheme, which was quoted in THE AMERICAN ORGANIST last November, is based on the tone-classification basis within each pitch group—each of the pitch groups including all registers of that pitch that are attachable to the Great manual, regardless of location. The Diapasons are enclosed in three chambers, the strings in four, the flutes in four, and the reeds in two. In playing upon such an elaborately contrived department, what means of expression are at the player's disposal? Has he a Diapason pedal, a String pedal, a Flute pedal, and a Reed pedal?

Or has he an 8' pedal, a 4' pedal, a 2' pedal and a 16' pedal? Or has he a Great pedal, and a Solo pedal? If we read the specification correctly, it is the arrangement last named, by which the player must control the expression. Then why not place the stops in the console and list them in the specification with the selfsame grouping as that of the pipes in the instrument? We shall let the accompanying comparison speak for itself.

<i>As printed</i>	<i>As proposed</i>
16 Diapason	FIRST EXP. SECTION
8 First Diapason	GREAT ORGAN
8 Second Diapason	8 Erzähler
8 Third Diapason	.. Wald Flöte
(Ch.)	.. Second Diapason
8 Stentorphone	.. Gross Flöte
(So.)	.. First Diapason
8 Erzähler	4 Flute Harmon-
8 Gamba (So.)	ique
8 Orchestral Strings	Octave
(separate	Mixture
chamber)	16 Diapason
8 Dulciana (Ch.)	SECOND EXP. SECTION
8 Philomela (So.)	CHOIR ORGAN
8 Gross Flöte	8 Dulciana
8 Wald Flöte	.. Concert Flute
8 Concert Flute	.. Flute Celeste
(Ch.)	.. Diapason (Third)
8 Flute Celeste	.. Flügel Horn
(Ch.)	.. Harp
4 Flute Harmon-	4 Celesta
ique	THIRD EXP. SECTION
4 Octave	SOLO ORGAN
Mixture	8 Gamba
8 Flügel Horn	.. Philomela
(Ch.)	.. Stentorphone
16 Ophicleide	.. Trumpet
8 Trumpet	(So.) .. Tuba
8 Tuba	4 Clarion
4 Clarion	16 Ophicleide
8 Harp	FOURTH EXP. SECTION
4 Celesta	STRING ORGAN
	8 Orchestral Strings

You may have observed, in studying the preceding examples, an important distinction in terms that seems to be strangely overlooked by organ people generally. We have referred to the material controlled by a given keyboard as a "department," while we have reserved the term "organ" for that material which is located in one place and which produces the effect of a single ensemble. Not so many years ago the term "organ" was practically synonymous with the term "manual," since anything that could be played from a given keyboard was compactly placed, and the effect was that of a distinct ensemble; but now that various "organs," located in different parts

of a building, can be so flexibly attached to any number of keyboards, a redefinition of terms is demanded. Strictly speaking, the boundaries of a "Great organ," "Swell organ," "Echo organ" or any other "organ," are the walls of the expression chamber in which its pipes are enclosed, while the complete resources of a given keyboard, regardless of location, may be designated as a "department," or perhaps as Manual I, Manual II, etc., in cases of complex divisions. Thus, if a great manual is used (as in the organ in the First Congregational Church of Oak Park, Ill.) for the Great organ proper, a second Great or Solo organ in the Echo chamber, and the Echo organ in addition, it would be manifestly improper to call all the voices of these three sections a "Great organ." It is unquestionably a convenience, dictated by their association with one keyboard, to place all the voices that are playable from it in close proximity; but within the large "department" or "manual" block or row of stops we should group the registers invariably according to their true ensembles as "organs," which is the mental conception we must have of them while playing.

A flagrant violation of the foregoing principle was found in the published plan of a recently completed organ in Philadelphia. The so-called "Solo organ" consisted of tonal elements from the Echo organ chamber and the Choir organ chamber—located at least a hundred feet apart—and the names of the Solo voices from the Echo chamber were pried apart in the middle to permit the insertion of the names of the duplexed registers from the Choir organ chamber, for no other reason, apparently, than to put the names of the reeds last in the list. It was a perfectly legitimate proceeding to attach these widely separated tonal elements to the Solo keyboard, in view of the very effective musical results that could be obtained in that way; but the only logical grouping of the stops in the console should have been a sectional grouping, such as that proposed for the Great department in the Brick Church scheme.

Despite the prevalent use of the



term "Pedal organ," the truth is that we have no such thing nowadays: what we have is a Pedal "department," which consists, in reality, of parts of all the "organs" or ensembles, and thus furnishes the basses for the entire instrument. For this reason the name of the "organ" from which each Pedal register is derived should be printed (at least in abbreviated form on the stop knob or key. Attention to this little detail will enable the player, if he be a stranger, to tell at a glance which swell shoe he will need to operate for any given bass, and will further serve as a clue to which basses are most appropriate for use with the man-

ual registers of the different organs.

This article has concerned itself with fine distinctions: some readers might even accuse us of splitting hairs! Hair-splitting is a useful occupation, however, provided it divides the erroneous from the accurate; and it is just that which needs to be done before we can evolve any permanent standards in organ building. Inasmuch as it is no harder to draw specifications and build consoles on a logical basis than on any other, we beg the builders to give more attention to the small details—the little things that go to make up the sum of progress toward our goal, a perfect organ.

## ORGAN PLAYING IN THE CHURCH SERVICE

### Hymns

ERNEST H. SHEPPARD

PERHAPS the most carelessly treated portion of the service is the hymns. How we take our revenge on the most congregational part of the Church Service! We either blaze away through the whole of the hymns "sempre forte," or we give some ridiculous performances in attempts at light and shade. Being generally the only place in the service where the congregation can have a little say in the proceedings, delicate nuances of light and shade are out of place, as some ministers are wise enough to understand and even suggest to their organists that a solid foundation tone is the most generally useful. Some of us do not seem to have the knack of feeling the fitness of things and adjust our accompaniments in proportion. I have heard the, to me, appealing hymn, "Have mercy Lord on me," with a very appropriate minor tune St. Bride, played in a rollicking manner as one would play "Rejoice, the Lord is King," as if the organist thought it great fun to ask the Lord to have mercy on a sinner.

How many of us take the trouble to read through the words of the Hymns we sing, or for that matter the words of anything we play? The words are the source of inspiration for

the music, which I admit is sometimes very unfit, but even then a little thought over the words would help us to give the music a better show.

It would be a good thing for some of us who are primarily organists and not choirtrainers or singers to take a course of singing lessons from a competent teacher whereby we could learn to feel the association of words in connection with the music which it falls to us to interpret. As the organist is usually the choir director it must of necessity be a great benefit to have sung in a church choir or choral society. Lack of this experience undoubtedly accounts for some of the unsuitable accompaniments by organists in the church service.

The use of the Pedals might be greatly improved. Some organists would make one think that since the Pedals are a part of the organ, it would be a crime if they were not played through the whole service. This is almost as tiresome as the performance of a village organist I once knew who fixed one foot on the crescendo pedal, and the other over the lower E flat of the Pedals and only when that E flat appeared in the music would you be more than aware that there were Pedals on the organ. It does not seem

to me necessary to use the pedals in giving out hymn tunes—if they must be given out at all—which again I do not see necessary. In playing the Pedal part of the hymns do not play some notes as written and some notes an octave lower, but keep it at a uniform pitch. I used to do this wrongly too until I attended service at another church where the organist did in like manner in every hymn and chant which he played. Then my eyes (or ears) were opened, and I saw the error of one of my ways—and was very grateful to the organist for his bad pedalling.

As has been said, congregational singing is coming more and more into being, and it behooves us to take the opportunity of using our powers to make this a thing of beauty by appropriate accompaniments free from

ridiculous and startling effects. Do not rush through all hymns at the same tempo but let the words and the sense of the verses be a guide to moderation.

Try one of the favorites as a congregational hymn "Lead, kindly light" to Dykes tune *Lux Benigna* and if you can lead the congregation through in anything like a comfortable manner without a jumble, consider yourself a pretty fair accompanist. I have heard very few choirs sing this in a wholly satisfactory manner.

Some organists look upon hymn singing as a bore. Such have mistaken their calling. Let us remember that the hymns are the people's part, often their only part, in the service, and strive to make the hymn singing a crowning joy and glory in Divine Worship.

## GRANDFATHERS CORNER

### Standards for every day

BY ONE

AS THIS department (which I am surprised to find your Editor wishes to continue—I suppose he is hard up for copy) is in the nature of a series of side-talks to those not beyond learning. I shall begin my lecture this time by saying that I have not received from a correspondent the following touching letter:

"Dear Grandfather:—How did you like my Easter music? I am not enclosing a stamp, as I expect you to answer through the columns of *THE AMERICAN ORGANIST*.

Your devoted admirer,  
\_\_\_\_\_\*\*

(\*Name furnished on application.)

To this letter I am replying as follows:

My dear young friend,—I am indeed deeply affected by your question, but I am not nonplused, as I can answer it without any trouble. I did not hear your Easter music, nor did I hear your choir do the Crucifixion on Good Friday. I did not hear your music, I say, but I am sure it did not do you credit:

more than that, I don't believe it was very good, anyway, or you wouldn't have asked. Besides you should have asked somebody who does not know music from the inside, not me, who am in the same class as yourself. Art exists for the laity, and it is the verdict of the laity that the artist, whatever his field, should seek. The church musician has a great opportunity but it is not that of impressing another fellow who is having his own Easter service at the same time. It is his task and duty to create and uphold a rich, devotional and self-effacing atmosphere for the service of the Church. The best church music is that which is technically good—because mistakes are disconcerting—but which is also as unobtrusive as the modest violet. It is very hard for us who make music in the sanctuary frequently with a loud noise, and, at least in part, upon the harp, to remember this. You forgot it when you asked your question. It is none of your business how I liked your service—it would have been all right to have asked me

how I liked my own, because a man must be allowed the privilege of estimating his own work, even if he be as modest as I. What I want to know about your Easter music is whether it was your best, without calling attention to that fact; whether it was appropriate, DIGNIFIED, technically faultless, or at least approximately so; devotional without being sentimental; sincere without being mushy? Did you put on a Te Deum or an anthem that was too much for your choir to do well or too elaborate for your congregation to enjoy? Was your organ postlude some big thing that you hadn't practiced but that would look well on the program and that you thought would do well enough, as the people don't pay much attention to it anyway? Personally, I am afraid they were. I hope the parson was pleased;

I hope your music committee have been noting an improvement in your choir all this season over the high standard you have already set. I hope your congregation felt that the service was worthy of the greatest day in the Church Year; but if they were asked by a member of another congregation about the Easter service, I hope they didn't give for an answer "Oh, our choir outdid themselves today," but that the reply was "Our music is ALWAYS good, and this Easter was no exception." This is my hope, but I am afraid the real facts are quite different. Your question leads me to suspect that you look at your church-work from another angle. All of which I deplore, and remain

Your well-wishing but hopelessly idealistic

GRANDFATHER.

## POINTS AND VIEWPOINTS

### DUPLEXING

**J. NORRIS HERING, F. A. G. O.,** live critic of the Baltimore Star, who is also a musician, writes under date of May 19th:

"Claims, in effect, still are being made by some persons in counting the resources of an organ that, numerically, one is equal to two; and the claims are being made on paper.

"Reduced to its lowest terms, here is an illustration:

"You have one door bell in your house. You can ring it from your front door and you can ring it from your back gate. That does not give you two door bells.

"Another illustration:

"You have \$1 in a room. You can get that dollar by entering the room through a door on one side of the room, or through a door on another side of the room. That does not give you \$2.

"So with organ registers. You may have one trumpet register, for instance, in the entire organ. You may be able to operate that trumpet from one keyboard and you may be able to operate it from another keyboard, but that does not give the organ two trumpets. Yet, some persons persist—on paper, too—

when counting the total number of registers, in saying so.

"Beware!

"The number of registers in an organ and the number of ways in which they are accessible are (soon perish the necessity for saying so!) entirely different facts."

Very true. You don't have two door-bells, but when there's a mad-dog on the front porch you still have access to the door-bell by going to the back door. And if visitors occupy the room from which one of the doors leads to the Dollar, you can get it by going through the other door—that might be some convenience. And when a Trumpet on the Solo is out of reach because you are playing on the Solo Gross Flute, it's a comfortable feeling and a convenience to get it by duplication from the Great. What is the use of two Trumpets anyway, excepting for antiphonal work? and how often is antiphonal trumpet work required?

THE AMERICAN ORGANIST in printing specifications invariably differentiates between independent registered and borrowed ones, and the difference is vital, though only to a certain extent.

In some ways we would prefer a duplexed register to an original one, and there are some advanced thinkers who say a multitude of duplicated voices clouds the ensemble and perceptibly lowers the artistic result of full organ tones.

### LOS ANGELES ATTITUDE\*

FRANK H. COLBY

**P**OSSIBLY in music the American has suffered and still suffers by accident of birth, and all credit to the scribe who champions his cause! But why single out Los Angeles for a particularly hard spanking?

Your editorial in the May issue is something of a puzzle to us in this "neck of the woods" and would bear some elucidation. In all sincerity I would say that you must have been badly imposed upon, apparently by someone with "malice aforethought." Los Angeles, I believe, has the reputation among visiting artists and Eastern managers, as being less concerned about the opinions of the East and Europe than the merits of musical celebrities and near celebrities than they—the artists and managers—wish were the case; that this City is more inclined to support an artist on his merits than upon his imported reputation, admitting, however, that due publicity regarding a worthwhile artist also has its value.

In common with other cities, American and European, we are not free from the bane of editorial unbridling of writers incompetent to handle musical matters but who are assigned to this work on newspapers. And Los Angeles, like other cities, possesses many mere lovers of music who lack discrimination, and they are always on hand at concerts where little or nothing is required of them in the way of an admission price. But I believe that in the matter of intelligent discrimination, the patrons of our representative concerts would compare favorably with those of any city in the country.

Outside of picture theaters and churches, Los Angeles has but one auditorium with an organ of a size and quality suitable for recital purposes, and this auditorium, our largest and

finest theater—Temple Auditorium—is seldom available for such a purpose and then only at an almost prohibitive rental. (Trinity Auditorium, our most popular concert hall, has a large organ, but one which is not satisfactory for recital work because, like that at Bible Institute, it is so shut off from the auditorium as to lose a large part of its tonal resources.)

Also California has a State law taxing all auditoriums which may be used for any entertainment at which an admission is charged. This applies to churches, which thus are virtually forbidden by law to permit an organ recital or concert within their auditorium, except where admission is free. As a matter of fact some of our church people respect the letter of the law to the extent of not even permitting a collection to be taken at a concert performance in their church—and that is one reason why our Guild recitals have been a drain instead of an income to the treasury of the local Chapter.

So you can readily see that there is much to discourage sponsoring organ recitals, especially those given by professional artists, in California. Members of our Chapter, including myself, individually subscribed to a fund guaranteeing to make good any deficit that might occur in bringing to Southern California, Mr. Bonnet. It was not because we considered Mr. Bonnet the superior of other organists who have visited the Coast in the past few years that we did so. But we did believe him well worth hearing. But, also, we recognized the fact that unless we secured an exceptionally large attendance we would face a large deficit (for, perforce we must depend on a voluntary collection to defray expenses). Consequently there were other considerations than artistic worth also to be taken into account. The commercial value of Bonnet's name we felt was such that we safely could secure him, for we were confident he would attract many to his recital—which was the case, more than three thousand persons attending his first recital. (His succeeding recitals under Mr. Behymer's management came about because our chapter's members, or rather part of them,

brought Bonnet here. Behymer, the most astute manager in the West if not in the country, would not have engaged him otherwise, knowing that under existing conditions, organ recitals are unlikely to be worthwhile business propositions).

Aside from the Bonnet recitals I do not recall that a public organ recital has been given in Los Angeles, except by resident organists, for several years. Lemare gave a recital here a number of years ago; also Clarence Eddy, the latter probably five or more years ago. A number of excellent organists visited Los Angeles during the Fairs in San Francisco and San Diego, and we gladly would have heard them, or at least those who would have been disposed to give recitals here. Yet these organists came here virtually unannounced, giving little opportunity to "work up" a recital through proper publicity even under favorable conditions. Mr. Macfarlane and J. Warren Andrews visited this city within the past two years or so and were entertained by our local Chapter of the Guild (on second thought, I do not remember whether the latter was a dinner guest or not of the Chapter) and each played for members. But I do not recall that either made any overtures in the matter of giving a public recital.

As I myself am somewhat in the dark as to what you could have based your reference to Los Angeles on, I am writing as I do, though I do not know whether I have been able to throw any light on the situation as you seem to understand it.

#### \*IN REPLY

The use of the name "Los Angeles" was not, in the editorial in question, intended to imply the specific city in California by that name, but a typical progressive musical American city. As Mr. Colby ably shows, the charge made against the average attitude of musicians in America applies less to Los Angeles than to many cities that boast of their independence of all the rest of America. In the same way the name "New York" was not used to designate the mass of political corruption that defiles the easternmost shores

of America, but any famous city far removed from the "Los Angeles" city first mentioned.—Ed.

#### PEDAL-BOARD ATTACHED TO PIANOS

J. B. FRANCIS MCDOWELL

THE spirit moves me as I read the excellent articles by Percy Chase Miller in the March issue and C. D. Irwin in the May number on Pedal Pianos. It seems that they are at a loss to cite any particular way in which our readers can obtain their equipment on a uniform basis, hence I wish to add my personal experience to help strengthen the points which they have so well taken.

Although a few of my New York friends have Pedal Pianos it is a fact that the majority of students and many advanced organists have never touched foot to Pedal Pianos, hence the wide ignorance of their value, never having tried them out. For twelve years I have had in my studio pedals attached first to the upright piano and now to the grand piano. And with the grand I get so much better results in resonance and simpler construction in attaching, that right now while the subject has been discussed so well in the articles mentioned above, to get the matter more tangibly before our readers, I am preparing a leaflet diagramming the mechanical construction so that any one writing me at my studio, 496 City Park Ave., Columbus, Ohio, may obtain copies, and with the information contained therein easily attach pedals (which they can obtain from any organ factory) or hire a carpenter to do it at a small cost.

A number of my students now have pedals in their own homes and would know how to get along without them. It is possible to get definition and attack absolutely unattainable without them. Better singing tone is obtained at the organ, but since you are a believer in playing the piano to keep your fingers in good shape for the organ, so, also after you once possess a set of pedals, will you be a believer in using the piano pedals to get the feet in better practice for the organ.

What has held back the use of the



pedals is the elaborateness of the contraptions, the two former articles mention. With such large investment it would be more practical and sensible to add a thousand dollars and have an organ in the home or studio. With my construction it is possible to add these pedals to any piano, grand or upright, with only an added expense of fifty to a hundred dollars. And I can truthfully say that I do not know where that amount could be invested to bring larger returns in time saved (which should be a big factor) and in having warm comfortable conditions for practice in winter.

The construction of my pedals have this added advantage over any mentioned in the former articles in that they can serve as a beginning of a studio organ. In fact pedal pipes can be joined to these and then the manuals added when desired.

As singers prefer to rehearse with piano to improve attack and clear-cut enunciation, in the same way is pedal piano practice a necessary adjunct to real organ practice. If the days are so strenuous that many of our organists find it worth while to carry clavi-

ers with them on the trains for practice when they are on concert tours, certainly the young growing student and also advanced organist needs to realize the value of such a set of pedals in the home.

The young student should consider the importance of keeping technic distinct from registration, for so often at the organ the thought given to the use of registers detracts just that much from the power that should be exerted in the one direction, FINE ORGAN TECHNIC, which enables us later to express ourselves naturally through the idiom of the finest works in organ literature. And as that time approaches when we have more pedal pianos and more advantages for practice we can have more virile technic and more performers who can play warm-blooded organ music and fewer publishers throwing on the market those spineless creations for the organ which contain some "pretty" oboe solo with a few tinkling chords for accompaniment with a stray pedal note sprinkled here and there for good measure. Let's pray for this Utopia, but at the same time keep on "tramping."

## THE NEW JERSEY N. A. O. ANNUAL MEETING

KATE ELIZABETH FOX

THE Annual Meeting of the New Jersey Council of the National Association of Organists was held May 27 in the Church of the Redeemer, Morristown. Organists from all parts of the State and from Philadelphia, New York and Boston, numbering more than one hundred, attended. The sessions opened with a short business meeting at which Clifford Demarest was elected Delegate to the Convention to be held in Pittsburgh the fifth of August. This was followed by addresses of welcome by the Hon. D. F. Barkman, Mayor of Morristown, the Rev. Clifton Macon, acting Rector of the Church of the Redeemer, and, by compulsion, by myself as organist-choirmaster of the Church; responses were made by Mrs. Bruce S. Keator, of Asbury Park, State President, and Frederick Schlieder, National President.

Clement R. Gale, Mus. Bac. (Oxon), organist-choirmaster of Christ Church, New York, and Professor of Music in General Theological Seminary, New York, read a paper on "The Church Organist's Duty to Himself." Mr. Gale's essay led to an extended and enlightening discussion on the relation of the organist to the church, to the choir, and to his profession. With earnestness and eloquence Mr. Gale unfolded the importance of self-development and character as the fundamental of all things.

After the morning Session, precisely at one o'clock a most delightful luncheon was served by the ladies of the parish. Home duties and pleasures had been sacrificed and no effort spared to serve their guests. It is a great thing and worthy of notice that the spirit of service and self-sacrifice

has been so beautifully assimilated by the ladies of the Church of the Redeemer.

The day closed with a recital by Gaston M. Dethier, concert organist, composer, and head of the organ department of the Institute of Musical Art in the City of New York. The organ is an excellent new four-manual Steere of forty-five registers. Mr. Dethier's playing was a fine specimen



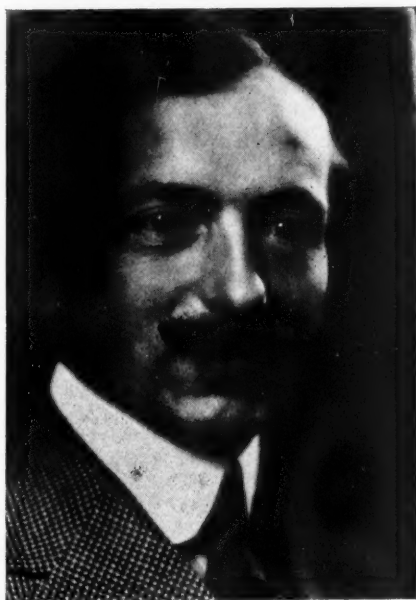
CHURCH OF THE REDEEMER

of clean-cut organ technic and artistry. The Church was filled with delegates and music lovers of Morristown and its environs. That Mr. Dethier is an artist with a conscience and a very deep insight into the possibilities of modern organ playing is evidenced by his having come to Morristown four times to work on this excellent organ and thoroughly acquire a working knowledge of its capabilities. He could have given a masterly and satisfying recital without ever having seen the instrument before—but that is not the style of Mr. Dethier. His registration was that of which only such a conscientious artist is capable and his recital was a delight to professional and amateur alike.

Liszt	Fantasia and Fugue BACH
Philip Rufer	Andante con moto
Gigout	Toccata
Franck	Cantabile
Dethier	Allegro Appassionato
	(First performance)
Dethier	Aria
Faulkes	Caprice
Widor	Allegro vivac (Sym. 7)
Mendelssohn	Canzonetta
Chopin-Schminke	Etude Op. 25 No. 1
Dethier	The Brook

The Church of the Redeemer is a beautiful new structure in the heart of Morristown, one of the wealthiest and most attractive suburbs of New York.

The National Association of Organists is a splendidly democratic organization with high altruistic aims. It is doing a far-reaching work in the development of better ideals among church musicians. One of its chief aims is to encourage young organists and choirmasters, especially in the out-laying places, to set a high standard for their work, to seek the best advantages possible, and to do this not so much for themselves but for the glory of God in the worship of His Church.



GASTON M. DETHIER

The church generally should recognize that it has in the National Association an agency ready at hand and anxious to aid in every way possible in the development of a better order of things in the musical expressions of worship. Every clergyman and music committee should co-operate with and support these far-sighted musicians in their worthy aims and efforts.

## RECITAL PROGRAMS

### **J. WARREN ANDREWS—N. Y. C.**

Bach. St. Ann's Fugue. Son. 1, 1st Mvt  
Guilmant ..... Sonata 1  
Buck ..... Evening Idylle  
Batiste ..... Communion G  
G. B. Nevin ..... Will o' the Wisp  
Guilmant ..... Grand Choeur D

### **SAMUEL A. BALDWIN—N. Y. C.**

Hollins ..... Concert Overture C  
Vierne ..... Berceuse  
Bach ..... Toccata F  
Gillette ..... From the South  
Yon ..... Humoresque  
Yon ..... Spreanza  
Yon ..... Cornamusa Siciliana  
Schubert ..... By the Sea  
Reubke ..... 94th Psalm Sonata

### **LUCIEN E. BECKER—Portland, O.**

Handel ..... Cuckoo and Nightingale  
Nevin ..... Venetian Love Song  
G. B. Nevin ..... Will o' the Wisp  
Bonnet ..... Concert Variations  
Bach ..... Prelude and Fugue Am  
Dvorak ..... Largo (New World Sym.)  
Bonnet ..... Elves Dance. Moonlight  
Elgar ..... Pomp and Circumstance

### **CHARLES H. DEMOREST—Los A.**

Hollins ..... Concert Overture Cm  
Bossy ..... Mystic Hour  
Bach ..... St. Ann's Fugue  
Borowsky ..... Sonata 1  
Yon ..... Primitive Organ  
G. B. Nevin ..... Sketches of the City  
Beethoven ..... Minuet G  
Schminke ..... Marche Russe

### **CLARENCE DICKINSON—N. Y. C.**

Bach ..... Prelude and Fugue D  
Kramer ..... Chant Negre  
Rousseau ..... Minuet  
Beethoven ..... Adagio Sostenuto  
Tschaikowsky ..... Valse (Sym. 5)  
Kinder ..... Moonlight  
Thiele ..... Finale

### **CLARENCE EDDY—Oakland**

Rogers ..... Sonata Em  
Yon ..... Speranza  
W. J. McCoy ..... Naiad's Idyl  
Bonnet ..... Song without words  
Elgar ..... Andante espressivo  
Ernest Austin. Pilgrim's Progress (V)

### **WILLIAM FAULKES—England**

Hesse ..... Fantasia Cm, Op. 22  
Wolstenholme ..... Cantilena Af  
Faulkes. Concert Prelude on a Chorale  
Widor .. Allegro Cantabile (Sym. 5)  
Gigout ..... Toccata  
Lefebure-Wely ..... Offertoire Dm  
Guilmant ..... Variations, Op. 24

### **H. A. FRICKER—Toronto**

Wolstenholme ... Concert Overture F  
Sibelius ..... Andantino, Op. 12  
Bach. Aria D. Toccata and Fugue Dm  
Jongen ..... Chant de May  
Guilmant ..... Scherzo (Son. 5)  
Bernard Johnson ..... Pavane A  
Weber ..... Oberon Overture

### **EDWIN ARTHUR KRAFT—Rochtr**

H. A. Matthews .... Concert Overture  
J. Stuart Archer ..... Intermezzo  
Rimsky-Korsakoff .... Song of India  
J. Stewart Archer .. Caprice de Concert  
Stoughton ..... In Fairyland  
Rossini ..... William Tell Overture  
Tschaikowsky ..... Autumn Song  
Gretchaninoff ..... Berceuse  
Bernard Johnson ..... Overture Csm  
Liszt ..... Liebestraume  
Wolstenholme ..... Allegretto  
Kroeger ..... Marche Pittoresque

### **AL'T RIEMENSCHNEIDER—Berea**

Boellman ..... Suite Gothique  
Clerambault ..... Prelude  
Chauvet-Guilmant ..... Andantino  
Lemaigre ..... Caprice  
Guilmant ..... Lamentation  
de Bricqueville ..... Pedal Etude  
Widor ..... Toccata (Sym. 1)

### **E. RUPERT SIRCOM—Brookline**

Bach ..... Fantasia Gm  
Vierne ..... Scherzo (Sym. 1)  
Franck ..... Chorale E  
Widor ..... Symphony 2

### **HUMPHREY J. STEWART—San D.**

Guilmant ..... Sonata 1  
Salome ..... Offertoire Df  
Saint-Saens. .... Nightingale and Rose  
Guilmant. .... Marche aus Flambeaus  
Lefebure-Wely ..... Pastorale  
Bizet ..... Berceuse  
Improvisation  
Guilmant ..... Marche Triomphale

## REVIEWS\*

### FREDERICK CHUBB

#### Stillness of Night

**S**IMPLE melody of quiet charm over a swaying accompaniment; the melody is individual and even beautiful, and the simple accompaniment does it no harm either positive or negative. The entire four pages are constructed of this charming melody (375), with the exception of a very brief contrasting section that demands a very careful registration in order to make it acceptable; but the treatment



is varied with each recurrence without altering the melody itself so that if the heart is not cold to the appeal of the simple, this composition should be in every repertoire because of its charm, and it is very easy to play. The piece does not end with the stiffened bow of a little girl making her first public speech, but fades away very gracefully. (Fischer)

### ARTHUR CUSTANCE

#### "The Weary Wisher"

**H**UMOROUS song for medium or low voice that is so successfully written that it breathes weariness in every measure. An excellent encore; two pages long, easy to sing, offering ample opportunity for the display of real art in interpretation. (Ditson.)

\*According to a ruling of the present postal administration any Review that includes the price of the work reviewed is "considered" advertising—and charged for as such. THE AMERICAN ORGANIST will therefore not include such loathesome information as the price in its Review pages; but it would like, since "considering" makes for verity, to "consider" a twenty-five cent piece Twenty-five Dollars in gold and pay the postal department accordingly.—Ed.

### DICKINSON HISTORICAL SERIES

#### Palestrina's Prayer

**S**HORT composition in strictly four parts without pedal; very simple, easy to play, and as effective on a small organ as any other; depends for its effectiveness upon careful selection of registers and is admirably suited to display the pure beauties of individual voices of the organ. Prayer could be made very enjoyable to any audience and has the advantage of being a product of the world's first great composer.

#### Quantz' Arioso

A stately aria that would be very charming if presented on the right kind of tone—and very clumsy if otherwise. It is filled with opportunities for touches of the daintiest kind and will be (388) an admirable work for students of interpretation to expend their energies upon. It contains no technical difficulties.



#### Quantz' Presto

Also from Sonata 333; a bright, lively, facile composition that needs more staccato than presto and will enliven any historical program, relieving the oppression of much of the uninteresting dryness such programs usually exhibit. Dr. Dickinson is usually careful of his selection of numbers and expects them to be musical as well as ancient (389). Presto will be found useful in developing a good staccato touch, and makes little demands otherwise upon the player.



(Reprinting from these Reviews restricted to respective publishers)

### Giles Farnaby's Dreame

Written by Giles Farnaby himself and composed of His Dream, His Rest, and His Humor, all of which will delight the eye of the program reader, and satisfy his ear as well if the player chooses a registration of the better sort. Technically it is extremely simple and makes no demands upon the player other than the very serious demand that he pay more attention to his registration than he is normally in the habit of doing. It is a hopeful sign in the organ world when composers and editors like Dr. Dickinson begin to register with the pleasing organ voices and discard the monotonous diapason family, whose chief use anyway is for giving body and solidity to the fortissimo of the organ; a concert on diapasons would be as ridiculous as a meal on dry bread. Another hopeful sign in the organ world is the recent interest in its history; when a family begin to look up their ancestry you may be sure they are taking pride and sincere interest in themselves. The Dickinson Historical Series is published in separate numbers by Gray.

### STANLEY T. REIFF

#### Bon Jour

COMPOSITIONS in which the humor and joy of life are successfully contained do not appear too frequently in organ programs and the present work will be all the more welcome. Bon Jour (376) is a little gem



of its kind, full to the brim of the joy of life—which alone makes it endurable in our present age—and the middle section affords ample contrast in serener vein. It is very easy to play and suitable for both church (if funeral services are not presented twice on Sunday) and concert, where it will be heard with keen pleasure.

#### Bonne Nuit

An excellent companion to Bon Jour, quiet, reposeful, very well writ-

ten, and easy to play (377); quite con-



trasted to the gayety of the other. These two companion pieces should be in every library. (Boston Music Co.)

### RUSSIAN SONGS

CHOIRMASTERS who take interest in presenting novelties in their recitals and concerts will find a wealth of material in the Russian songs being published by Ditson. Two score of them have been produced, running the gamut of Russian temperament—if the Russian temperament is to be understood and Russian music properly interpreted Hugh Walpole's book, *The Secret City*, will give the musician a remarkable understanding of that character. Ah, *Not With God's Thunder*, by Moussorgsky, is a strong setting with plenty of Moussorgsky's thunder in it; Arensky's *Song of the Little Fish* is a daintier number, typically Russian, but sufficiently lyric; Alpheraky's *When Leaves Are Falling* Sere is smoothly lyric and Russian only by virtue of an undercurrent of mood, but that is sufficient to make it Russian none the less; his *The Bouquet* is a queer song that conforms to the outward demands of music without leaving Russian soil; and then there is the Bolshevism in song vividly portrayed through almost all of them catalogued in our lists of New Music but not included in the above, and it is to these songs the cubists in music will turn. To modern ears a certain amount of queerness is all right, but there are limits to all things, and queerness, as such, has its limits imposed on it right quickly when it attempts to masquerade on its own merits alone. To force too many of these Russian songs into our programs would be to turn Bolshevistic, and to ignore them altogether would deprive



us of an invaluable opportunity to study modern composition in a strange phase; the student of composition, if not a parrot, will learn much.

### CHARLES P. SCOTT

#### "God is a Spirit"

SONG for high or low voice; reposeful, simple, reverent in tone; an excellent setting of the text; will be found very effective if presented in the right service at the right moment, but, lacking that moment, it would very likely forfeit the elements of its greatest charm. Those who are in search of a truly reverent solo for a solemn service will find this exactly filling all requirements; no vocal display, impersonal, repeating over and over again the brief passage, driving it home with complete satisfaction. (Ditson.)

### R. SPAULDING STOUGHTON

#### In Fairyland

ONE of the greatest bits of descriptive music ever written. Roy Spaulding Stoughton, born in Worcester, Mass., Jan. 28, 1884, a composer known all over America and destined to spread the fame of American Composers, is a teller in a Bank and is not at present engaged actively as organist, devoting all his spare time to composition. Every organist worthy the name already knows some of Mr. Stoughton's descriptive organ works, dealing largely with oriental scenes in which he has been so successful; Fairyland Suite climaxes all he has done in the past, and, fortunately, is quite easy to play, though there is not the slightest trace of concession anywhere in the score. The whole thing is a masterpiece that demands very careful registration, much imagination, and a musician, not a technician. The Enchanted Forest opens (378) with



wonderfully accurate effect; note the rest in the middle of the measures and the carrying over of their ends into the next measures. This treatment is not given the chance of becoming monotonous—in spite of its character there is not a monotonous measure in the whole Suite—but presently gives way to what seems to be a chief theme (379). The characteristic master-



strokes must be passed over in the limits of a review; they will delight the reader in every score, and the audience will find themselves face to face with a unique work that is so successful that they will almost take it for granted. Idyl (second movement) is built very largely and equally effectively with the materials of the first two scores (380). The wonderful theme,



which is a true melody in the bargain, and the Stoughtonesque harmonies which support its elongation, are presented with sudden shifts of key which take us into worlds remote as though floating on the magic rug into worlds unknown. There is a great contrast with the first movement both in textural materials and in registration, and there is, on the bottom score of page 12, a foretaste of what is coming in the next movement. March of the Gnomes is a wonderful bit of descriptive writing, and yet how simple. There have been attempts at descriptive writing by the world's truly great composers for the orchestra; none of them surpass, if the equal, in Fairyland. The Gnome march opens with a fine example of consecutive fifths which we venture to assert no harmony teacher ever  
(Concluded on page 308)

## NEW MUSIC\*

**Angelelli, Carlo.** Theme and Variation Gm, edited by Yon. Fischer Bro.

**Coerne, L. A.** Songs: "As I love you" and "My love," for medium or low voice. The former a rather fine painting in fancy tone colors, easy to sing; the latter a genuine song of the heart, simple, easy, the kind that appeals. Ditson.

**Curren, Pearl G.** Songs: "The holiday" and "Sonny Boy," for high and low voice. The former a sprightly song with much gayety, the latter a lullaby; both simple, easy, and genuinely melodious. Ditson.

**Densmore, John H.** Song: "Elf and Fairy," for high or medium voice. A delightful song with excellent accompaniment, sprightly, melodious, a good study in gaining fine effects with simple means. Ditson.

**Dett, R. Nathaniel.** Deserted Cabin. Song of Mammy. Organ arrangements by Gordon Balch Nevin from Dett's Magnolia Suite. Summy.

**Dunkley, Ferdinand.** Song: "Ode to the Rose," high or medium voice. Reposeful song of quiet beauty, modern in treatment. Ditson.

**Gabrilowitsch, Ossip.** Song: "I love her gentle forehead," high or medium voice. Ditson.

**Grinnell, Edmund.** Song: "Snow flurry," high or low voice. Dainty little number for encore, characteristic accompaniment. Ditson.

**Hauner, N.** "Almighty God, Thy praise we sing," unaccompanied anthem arranged by L. Bonvin. Boston Music Co.

**Macfarlane, Will C.** Song: "Always obey," for medium voice, humorous text. Simple, melodious, easy to sing. Ditson.

**Maley, Florence T.** Songs: "Lute in the grass," and "Voiceless flowers,"

high and medium voice. The former a lively little encore number, bright, attractive; the latter a little tone picture, genuinely lyric. Ditson.

**Mozart.** Song: "Her I'll love," for high voice with optional violin part, requiring pretty good technic on the part, of the singer. Ditson.

**Rogers, James H.** Song: "Ocean Lullaby," for medium or low voice. Well written, with many elements of charm, individualistic, with modern tendencies, not difficult. Ditson.

**Stoughton, R. S.** Song: "Scheherazade," medium or low voice. Characteristic Stoughton number with oriental flavor. Ditson.

**Yon, Pietro A.** American Rhapsody, built of several American folk-tunes and national airs. Fischer Bro.

## Russian Songs:

Alpheraky: Spring.

Bagrinofski: All the little bells.

Balakireff: Burning out is the sunset's red flame. The Pine-tree.

Borodin: The fair, fair garden.

Cui: Ah, if mother Volga. Hunger song.

Dargomijsky: O thou rose-maiden.

Ivanoff: Romance, an excellent number with a fine accompaniment, showing what can be done with simple means.

Korsakoff: Cradle song, of simple diatonic harmonies quite contrasted with the usual Russian procedure.

Nightingale and the rose. Songs of the shepherd Lehl.

Rachmaninoff: Oh no I pray do not depart. To the children.

Vassilenko: Maiden, a maiden. A maiden sang.

**Hadley, Henry.** Cantata: "A New Earth," for mixed chorus, soli, and orchestra. Ditson.

**Bonnet, Joseph.** Volume 4, Historical Organ Recitals, devoted to Schuman, Mendelssohn, Liszt. Schirmer.

**Carl, Wm. C.** Historical Organ Collection, containing unknown works all the way from Paumann in 1450 to Guilman; with Dr. Carl's excellent biographical notes on each composer, as usual. Boston Music Co.

**Bakers Dictionary.** Third edition, revised and greatly enlarged by Alfred Remy. Comprises over 1,000 pages; and invaluable reference work. Schirmer.

\*The prices of the various works listed in these columns, as well as in the Review pages, will in the future have to be omitted, because by a ruling of his imperial majesty of the post-office department all news items in which the dollar mark appears are "considered" advertising, and being thus transformed from innocent news to vulgar advertising by this delightfully simple process of "considering," are charged for as such. The public will bear with the publishers till the great impediment of the present administration is removed and liberty once again restored, not to mention truth and verity.—Ed.

## AMONG OURSELVES

**PALMER CHRISTIAN** is one of Chicago's famous group of organists of the coming generation who look ahead rather than to the past. After thorough study with Clarence Dickinson, Alexandre Guilmant, and in the Leipzig Conservatory, he returned to America to become organist of Kenwood Church, Chicago, where he remained for seven years till ill health drove him to Albuquerque. The coming winter will be spent in Denver, and his Chicago work resumed the following spring.

**Ernest E. Adcock**, who is introducing the American reader to some of England's famous Cathedrals, resides at 70 Dover Street, Norwich, England, instead of the erroneous address given in an earlier issue. Mr. Adcock would be glad to receive photographs of American organ cases or consoles from any reader who has such to spare; American specimens should be well represented in Mr. Adcock's remarkable collection of photographs.

**College of the City of New York** recitals by **Samuel A. Baldwin** on Wednesday and Sunday afternoons at four o'clock through the season began this past year on November 10th almost six weeks later than usual and ended May 28th, with the following summary of accomplishment:

- 43 Recitals given
- 217 Compositions used
- 358 Presentations in all
- 58 First Time interpretations
- 20 Bach compositions
- 42 Bach presentations
- 30 Sonatas and excerpts
- 92 Miscellaneous Organ works
- 79 Transcriptions

Wagner was used 17 times in 10 numbers but the modern Germans were excluded. There were 36 presentations of new works in small forms and 4 complete sonatas, which is an excellent record for a musician kept so busy as the College work keeps Mr. Baldwin. This represents the 12th year of the Baldwin recitals making a total of 662 public recitals given by Mr. Baldwin himself in City College. The programs are an excellent study in program-making, of which art Mr. Baldwin is a master, and the very brief annotations are a store-house of information which very often deals with the composer rather than the composition. The Program Book is evidently intended to be distributed free to a limited circle of those interested but there is no reason why it should not be secured by every serious organist upon remittance of say fifty cents in postage, and it is worth many times that amount.

**Clement Campbell**, formerly organist of Emmanuel Church, Baltimore, is now organist of the famous old "Church of the Presidents," St. John's, Washington, D. C., where nine presidents worshipped regularly through their terms of office.

**Clarence Eddy's** bookings on the way from his home in San Francisco to the Chicago Music College for his summer work there included the following:

- June 6 Spokane, Washington.
- 13 Sheridan, Wyoming.
- 15 Omaha, Nebraska.
- 17 Emporia, Kansas.
- 19 Topeka, Kansas.
- 22 Aurora, Illinois.
- 22 Aurora (P. M.)
- 24 Adrian, Michigan.
- 26 Moline, Illinois.

**Harry Irwin Metzger** included the following organ numbers in his May programs at the evening services in Christ Church, St. Paul:

- Mendelssohn—Second Sonata
- Boellman—Suite Gothique
- Franck—Piece Heroique
- Nevin—In Memoriam
- Brewer—April Song
- Yon—Rimembranza
- Metzger—Elegie
- Noble—Elizabethan Idyll
- Bach—St. Ann's Fugue
- Lemare—Sunset

**Sidney Stenheimer** reports calls for theatre organists within two weeks from five of America's foremost cities in Pennsylvania, Missouri, Ohio, New York, and Canada, which he is unable to fill for lack of competent candidates. This would indicate an exceptional opportunity for organists, though in explanation it must be said that Mr. Stenheimer is a coach and booking agent for theatre organists, and just as no reputable agent would book artists for even a single engagement without first knowing personally of his work, and no teacher recommends another teacher's pupil for a position which he is asked to fill, so also Mr. Stenheimer, if he is to retain the confidence of theatre managers, can only recommend those of whom he has personal knowledge through his exceptional course of coaching. The outstanding fact of importance is that theatres are asking for competent organists—and they are not in sight.

For the stimulus of American composition a movement has been organized to secure an endowment to subsidize composition in the larger form.

The eighth **Community Musical Service** of Glen Ridge, N. J., was held May 4th in the Congregational Church of which Mrs. Fay Simmons Davis is organist. The program was confined to choral works of Handel.

The **Cecilia Choir** of Western Theological Seminary, Pittsburgh, gave a program of Russian music, May 7th, under the direction of Charles N. Boyd. The choir numbers 21 voices—4 sopranos, 4 altos, 7 tenors, 6 basses.

The **Chicago Music College** has purchased an excellent two-manual Moller organ of twenty-four registers and a very complete set of eleven couplers, for the use of the students who register for its exceptional Summer Course with Clarence Eddy.

**Princeton University** recitals by Alexander Russell were resumed May 18th after a lapse of a year owing to the occupancy of the auditorium by the Navy Department; the first pro-

gram was devoted to French composers, the second to Italian and Belgian, and the third to English and American composers.

A book on **Organ Registration** by **Everett E. Truette, Mus. Bac.**, is being published by C. W. Thompson & Co., Boston. The twenty-two chapters of book treat all phases of registration and offer organists an invaluable treatise on a subject of vital importance, a subject that can never be exhausted, and one that Mr. Truette is particularly capable of treating in suggestive, inspirational detail.

A progressive teacher in the middle west has instituted **Awards of Merit** for his pupils, presenting them with complete volumes of **THE AMERICAN ORGANIST**. Nowhere is there to be found a wealth of informational and inspirational material such as is printed each year between the covers of **THE AMERICAN ORGANIST**, and any pupil who starts right by forming the reading habit, thus gleaned from the experiences of others harvests for his own field of labor, is on the sure road to success. **THE AMERICAN ORGANIST** is glad to furnish bound or unbound volumes for this purpose; prices, subject to a discount for Professional Card holders, will be quoted upon request.

The program for the Wellesley College sessions of the **Summer School of Church Music** includes:

- 8:45 Bible Class and Congregational Rehearsal. Music of the new Hymnal.
- 9:45 History and Appreciation round table conferences.
- 10:50 Church Music to the Reformation.
- 12:05 Services and Anthems.
- 2:00 Chorus; chants, hymns, services.
- 3:00 Informal Conferences.
- 4:00 Organ Recitals.

"The School offers instruction and training in Church Music. It aims to meet the needs of ministers, organists, and choirmasters, and all who have to do with this branch of church work."

#### Are the New Envelopes Satisfactory?

The old mailing envelopes very frequently delivered their contents in damaged condition; to remedy this **THE AMERICAN ORGANIST** has had made to order special envelopes of tougher and heavier paper in which it was hoped the magazine could be carried across continent and to Canada, England, and France, without damage. If this result has not been achieved the reader should notify us of it at once. No expense is spared to make and print the magazine in the finest style possible—which is the only one consistent with the profession it serves—and the attainments in this direction must not be spoiled by poor carriage through the mails.

#### When Do Your Copies Arrive?

Mailings are zoned and entered at the post-office on a schedule calculated to deliver **THE AMERICAN ORGANIST** to all American and Canadian subscribers on the first day of each month. To do this exactly in every case is a task for a much larger office force than **THE AMERICAN ORGANIST** can support, but if any subscriber (other than Professional Card holders whose copies are all mailed as soon as the edition leaves the bindery) is receiving

his copies regularly two or three days before or after the first of the month we would be glad to know of it.

#### A Departure with More to Follow

In the July issue for the first time in the columns of **THE AMERICAN ORGANIST** the biography and photograph of an American organist was displaced by a distinguished foreigner—if an Englishman dare any longer be called such by an American. One of no less fame than William Faulkes is introduced, we believe, for the first time to the American organ world. There are yet many famous and to-be famous American organists who will appear in our columns, some of them already in preparation, but that is all the more reason why we should learn from the distinguished men of our profession in other nations and this new departure will be followed by some surprises which will not only enrich the American organ world but also, which is better, inspire it through the knowledge of the achievements of other men whose fame has reached us. And, besides this, there are some things in store, one already in preparation with its illustrations, so good that even a hint of their identity will not be given at this early date.

#### A Request

H. G. Wells made the fundamental mistake in his *In the Fourth Year* of thinking that America is composed of forty-eight separate States. It isn't. It is one nation and the only place sectionalism is rife is in our inefficient, extravagant, and useless Congress in Washington. However, **THE AMERICAN ORGANIST** wants to truly represent all of America, and include in that term not only the United States but also, which is equally American, Canada. Those of us charged with the great task of editing this magazine would be glad to hear from organists in all the great American cities as to the churches, the organists, the institutions in their immediate centres that are above the average and merit attention and study. The most profitable study for an American organist today is an organist. What is the successful organist playing? How does he conduct his work? How does his choir sing? If any man can tell us these things about some distinctively successful organist, he will give us an invaluable object lesson in the very tasks to which we must set our hands seven days a week.

**Homer P. Whitford**, formerly of Scranton, Penna., has been appointed organist of Tabernacle Baptist Church, Utica, N. Y., where he will have a chorus of sixty voices and a large Steere organ. Mr. Whitford, recently released from his post of Bandmaster in Camp Gordon, holds a Mus. Bac. degree from Oberlin.

The **Moller Factory** is fireproof, but not rumor-proof. Its work upon the great instrument for the Columbus celebration of Methodism, as well as upon instruments of lesser fame, was uninterrupted by any fire that may have occurred somewhere in the factory some time; no very definite impression of it remains, but rumor had a big one there. It takes more than fire to stop an organ builder once he gets started.

# American Guild of Organists



UNITED STATES AND CANADA

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

ORGANIZED APRIL 13TH 1896

INCORPORATED DECEMBER 17TH 1909

CHARTER GRANTED DECEMBER 17TH 1896

AMENDED CHARTER GRANTED JUNE 17TH 1909

Address All Official Guild Correspondence to the General Offices:

90 Trinity Place, New York



*Warden:* Clifford Demarest, F.A.G.O.  
*Secretary:* Miles I.A. Martin, F.A.G.O.  
*Registrar:* Edward Shippen Barnes, F.A.G.O.  
*Examination Chairman:* Warren R. Hedden,

*Sub-Warden:* Fred'k Schlieder, Mus.Bac.  
*Treasurer:* Victor Baier, Mus.Doc.  
*Librarian:* H. Brooks Day, F.A.G.O.  
Mus.Bac., F.A.G.O., 170 West 75th Street

## WARDEN'S ANNUAL MESSAGE.

FELLOW Members of the Guild: It is a pleasure to greet you again and to render a report of the Guild's activities during the past year. The Secretary will later give you in detail the data in regard to our membership and other matters under his supervision. The treasurer will tell you of the financial affairs. This leaves very little for me to report.

The thing which stands out prominently as the important Guild work during the year is the continued large number of candidates for the examinations and the increase in academic membership. This is the backbone of our organization. We should work zealously to keep this feature constantly before us.

It is a great satisfaction to report the formation of two new chapters since our last Annual Meeting. These chapters are located in Indiana and Wisconsin. They start with a large, enthusiastic membership and their success seems assured. To offset this, it is with extreme regret that I have to report the disbanding of the Central Tennessee, Colorado, and Ontario Chapters. For reasons peculiar to these localities it proved to be a hopeless task to keep them alive.

Our magazine is now well established. From reports received throughout the country, it seems to find favor among our members generally.

Thanks to Dr. Baier, our faithful treasurer, the finances are in excellent

shape. In addition to having a goodly balance in the bank, we have been patriotic by investing \$1,000 in Liberty Bonds.

We have all missed the Year Book during the past two years. Now that the war is over, it will be issued again this Fall in a somewhat condensed form, but containing all the essential information.

Our meetings have not been as numerous as they should. The New Year Day Luncheon was a delightful gathering and it is my hope that we may have several such meetings next year.

The Council meetings have been held regularly every month with good attendances. The office work is being handled efficiently by our conscientious stenographer.

While the year has not produced any startling activities, our growth has been persistent and steady, except for the chapters disbanded. Considering the terrible war times we have been through. I feel that we should congratulate ourselves upon reaching this point in such a healthy condition.

In closing, it is with very keen appreciation that I thank my fellow officers and councilmen for their faithful co-operation in the work. In doing this I wish to have it known that these gentlemen have given generously of their time and energy, with no thought but that of serving the Guild. We may well be proud of such a spirit.

CLIFFORD DEMAREST,  
Warden.



## SECRETARY'S ANNUAL REPORT.

ON ACCOUNT of the war conditions the outward and visible sign of the activities of the Guild as it were, seemed rather slack, but nevertheless, the Guild has been expanding and increasing in membership. Last year, I reported that there were 1874 members. This year there is a membership of 1814 which at a glance seems less than last year but there have been 171 members dropped for non-payment of dues, in that number include the disbanding of three chapters, Ontario, Colorado, and Central Tennessee. To offset that, we have gained two new chapters that of Indiana and Wisconsin, about 200 members this past year. I am also very glad to be able to report to you that the Michigan Chapter has been reorganized and starts off with new enthusiasm and life. The War activities of course this year have prevented us from having very many social gatherings but our New Year Luncheon was a big success and we hope that in the first part of June to have another social gathering in the way of entertaining Mr. Joseph Bonnet, Honorary Member of the Guild, at a dinner before sailing for France.

There has been since our last meeting a change in the fiscal year and also in the term of office. The year now beginning in January and the newly elected officers take office at that time continuing for one year.

We hope next fall to make a special effort to induce members to try and write an anthem for the Clemson Gold Medal Prize.

I regret very much to have to inform you that since our last meeting we have received notice of the death of four of our esteemed members: Walter H. Carter, Dean of the Western New York Chapter, John Allen Richardson, former Treasurer of the Illinois Chapter, Dr. Henry G. Hanchett, the first Secretary of the Guild who was present at the last Annual Meeting and gave us a few words of greeting, and this morning we received a letter notifying us of the death of Allen Van R. Dutcher who died of wounds received at Vichy, France, on

last November while in service for his country.

MILES I'A. MARTIN,  
General Secretary.

## ANNUAL MEETING

Miles I'A. Martin

THE annual meeting of the A.G.O. was held at the Hotel McAlpin May 22 with a goodly number present.

The treasurer's report disclosed a good financial condition. The amount in the treasury was \$5,100.00.

Mr. Hedden then gave a good account of the examination activities and mentioning that examinations were to be held in eighteen centers, with about the same number of candidates as last year.

The secretary's report was read with great interest and the warden's letter was full of inspiration for the coming year.

Everett E. Truette, Dean of the New England Chapter, was among those present and gave a splendid report of the activities of the New England Chapter.

The Dean of the Western New York Chapter, Norman Nairn, was also there and gave an interesting talk on the work of his chapter.

On June 10 the A. G. O. had planned to give a dinner in honor of its esteemed Honorary Member, Joseph Bonnett (the dinner has been postponed until Fall).

A light supper was served after the meeting and a general social time ensued.

## Officers Elected

Warden: Clifford Demarest, F.A.G.O.

Sub-Warden: Gottfried H. Federlein, F.A.G.O.

Gen. Sec.: Miles I'A. Martin, F.A.G.O.

Gen. Treas.: Victor Baier, Mus.Doc., A.G.O.

Reg.: E. S. Barnes, F.A.G.O.

Lib.: H. Brooks Day, F.A.G.O.

Auditors: Clement R. Gale, Mus.Bac., A.G.O.; Frederick Schlieder, M.Mus., F.A.G.O.

Chaplain: Rev. Wm. T. Manning, D.D.

Council (Exp. 1923): J. Warren Andrews, A.G.O.; Wm. C. Carl, Mus.Doc., A.G.O.;

S. Wesley Sears, A.A.G.O.; Frank Wright, Mus.Bac., A.G.O.;

Clarence Dickinson, Mus.Doc., A.G.O.

## COUNCIL MEETING, JUNE 2

Miles I'A. Martin

THOSE present were Warden Demarest, Dr. Baier, Martin, Munson, Hedden, Federlein, Comstock, Wright, Dr. Brewer.

Minutes of the previous meeting were read and approved.

The Warden read a letter from Dr. Andrews stating the week of June 22, 1920, is agreeable to Oberlin College for the holding of the Guild convention at that place.

The dinner in honor of Mr. Bonnett has been postponed until Fall.

The report of the examination showed a few less candidates than last year.

The treasurer made his report and was accepted.

Charles McPherson, organist St. Paul's Cathedral, London, has been elected an honorary member of the A.G.O. and to be notified by the Warden.

**COLLEAGUES, MAY 22****Headquarters**

Cosgrove, Harry Wells, New York City.  
George, Pauline Esther, Kittanning, Pa.  
Hodge, Marion, Bronx, N. Y. C.  
McAmis, Hugh James, New York City.

**Northern California**

Thompson, Mrs. Lottie, Santa Cruz.

**Kansas**

Colburn, Helen M., Manhattan.  
Weaver, John Knowles, Tulsa, Okla.

**New England**

Asper, Frank W., Boston, Mass.

**Oregon**

Baum-Gaskins, Mrs. Genevieve, Corvallis.  
Seely, Miss Ruby, Portland, Ore.

**Pennsylvania**

Smith, Fred S., Wilmington, Del.

**NOTICE****To the officers and members of the following Chapters**

Northern California	Southern California
District of Columbia	Georgia
Michigan	Minnesota
Oregon	Tennessee
Texas	Virginia

In order to make the magazine pages more broadly representative of all parts of the country the Editors request the members of especially the above-named Chapters, which have been so slightly represented in these pages, to write to THE AMERICAN ORGANIST about the Organists, Churches, or Institutions of special importance in their territory, furnishing data for proper presentation of their subjects before the great body of American organists at large. The Editors desire to co-operate in every way to quicken and broaden interest in men and things that merit study, and since it usually happens that the men who are closely connected with successful careers or successful undertakings are both too busy and too modest to talk about themselves or their work, the Editors must depend upon the co-operation of the members at large to bring these things to their attention and enable them to give through the magazine the inspiration and incentive that come only through a study of the successes of others.—THE EDITORS.

**ILLINOIS**

A Public Service of the Chapter was held April 24th in the Music Hall of Illinois Woman's College:

Guilmant (Mr. Erb)—Andante. Allegro assai. (Son. 4).

Parker—"Lord is my light."

Bach—"Bleed and break."

Bach—"My heart ever faithful."

Widor (Miss Hodge)—Toccata (Sym. 5).

Chauvet (Miss Hodge)—Andantino.

Widor (Miss Hodge)—Toccata (Sym. 5).

Foote—"Still with Thee."

Bach (Miss Hodge)—Toccata and Fugue Dm.

Erb (Mr. Erb)—Benediction. Postlude Df. Service played by Mr. H. V. Stearns.

**NEW ENGLAND****Wilbur Hascall**

THE annual meeting was held at the usual place May 12 at 8 o'clock. After listening to the Secretary's report of the last annual meeting in May, 1918, the Secretary and Treasurer presented their reports for the year. The Dean then gave a very careful analytical record of what had occurred in a musical and financial way, and the facts he stated as to the vast amount of work accomplished by the officers and members of the Executive Committee were interesting and quite surprising to the Colleagues present. The affairs of the Chapter are in a most prosperous condition and the success which has attended all of the functions of the past year, it is sincerely to be hoped will continue during the season of 1919 and 1920. Alfred Brinkler, in charge of the musical functions of the Portland district, and J. Sebastian Matthews, in charge of the Providence district, told of what had been done in their districts, and this was also of great interest.

The election of officers and members of the Executive Committee to take the place of those whose terms had expired followed, and the following were unanimously elected:

Dean: Everett E. Truette, Mus. Bac., A.G.O.

Sub-Dean: Benj. L. Whelpley

Secretary: John Hermann Loud, F.A.G.O.

Treasurer: Wilbur Hascall

Henry M. Dunham, A.G.O.

Charles D. Irwin, and

Allen W. Swan, A.G.O., for three years to succeed themselves as members of the Executive Committee. Other members of the committee whose term held over are:

John D. Buckingham, A.G.O.

Homer C. Humphrey

Albert W. Snow

Francis W. Snow

Raymond C. Robinson, F.A.G.O., and

William E. Zeuch

During the counting of the ballots Benj. L. Whelpley played charmingly Liszt's arrangement of Schubert's "Du Bist die Ruh" on the piano, and his rendition was gratefully appreciated.

George A. Burdett, in the absence of the writer, read Herbert C. Peabody's essay entitled "The Organist and the Church Service." Mr. Peabody was very fortunate in selecting Mr. Burdett to voice his carefully prepared views, for he read the essay convincingly and understandingly.

Mr. Peabody is very much alive to the modern tendency of condensing the vocal work of the choir and limiting the selections to the Offertory Anthem. We hope his somewhat pessimistic views of the situation may fail to materialize as time goes on, but it certainly behooves all organists and choirmasters to work more devotedly and painstakingly to develop and preserve the truly religious quality of a homogeneous spiritual service, with the choir and pulpit laboring together in perfect accord for the glory of God alone.

The Seventy-seventh, and last service of the chapter for the current year, on Wednesday evening, May 14th, at Fitchburg, was well-attended and, as usual, was a great artistic

success. From the first note of the prelude to the last of the postlude there was nothing left to be desired. George A. Burdett, A.G.O., in his Nocturne (by request), played with his accustomed good taste in registration and tempi; Benjamin L. Whelpley's numbers were characterized by enthusiasm and spirit, and John Hermann Loud's (F.A.G.O.) playing was as usual confident and sure. The choir, under Choirmaster Herbert C. Peabody's experienced direction, sang most excellently, and Mr. Peabody's accompaniments were cleverly and musically performed. The Boston visitors were entertained royally by Treasurer Smith, and the dinner before the service, the conversation afterwards, and the stopping for the night at the Fay Club were thoroughly appreciated by all. Good fellowship and Christian brotherhood are always in evidence at Christ Church, Fitchburg.

Burdett—Nocturne

West—"Magnificat and Nunc Dim. Ef

Handel—Andante (Con. 4)

Ferrata—Nocturne

Atkins—"There is none"

Mendelssohn—"To God on high"

Guilmant—1st Mvt. Son. 3

The **Sixty-eighth and last recital** of the Chapter for the present year at the First Baptist Church in Springvale, Maine, on May 19th brought out a capacity audience. **Harry Stott**, organist of St. Ignatius Church (Sanford), was the recitalist and his work delighted all present. The Bach Prelude and Fugue in Bt which opened the recital gave dignity and true musical value to the program.

Mr. and Mrs. Ernest B. Dane (Brookline) extended the hospitality of their splendid home to the Colleagues of the New England Chapter on Tuesday evening, May 20th. While this was a formal occasion it was delightful, and over one hundred guests were present. Ernest Mitchell, organist of Trinity Church, Boston, favored those assembled with an organ recital on the four manual, 84 stop instrument installed in Mr. Dane's hall. The courtesy of Mr. and Mrs. Dane in not only providing such bounteous hospitality but also in affording the Colleagues of the Chapter an opportunity to hear Mr. Mitchell at his best, was very highly and gratefully appreciated by all.

The recitals, services, socials and all other functions of the Chapter for the current year have now all plunged, as Longfellow so aptly states it "Into the Abyss of the Past." Each Colleague has received impetus and inspiration from the many functions which have taken place since the Fall of 1918. The Dean's address at the last social was a most interesting compendium of events and his statistical report of the number of functions given, the total of those attending, the amount of the offerings so freely bestowed, were succinctly set forth. Much hard work was accomplished and it will not be an easy task to excel, or even equal, the season just closed. There are many geniuses in our Chapter but what has impressed everyone during this season is the genius of hard work which has made possible our prosperity and success. Each has labored willingly and unitedly for the common good and all are looking forward to next year with great interest and anticipation.

## CENTRAL NEW YORK

John L. Lundblad

**AT THE April meeting**, held in Zion Church, Rome, the following officers as previously presented by the nominating committee, were elected for the ensuing year:

Dean: Hugh MacKinnon, F.A.G.O., Utica.

Sub-Dean: Mrs. Reba B. Maltby, F. A. G. O., Little Falls.

Secretary: John O. Lundblad, Rome.

Treasurer: John P. Williams, Utica.

Registrar: Miss Julia E. Broughton, Little Falls.

Librarian: Gordon R. Peters, Utica.

Executive Committee: Andrew de J. Allez, Margaretha Briesen, Russel Carter, Chas. M. Courboin, Clara V. Drury, Gerald F. Stewart, Walter Fowler, Chas. Learned, Harry S. Mason.

**Joseph J. McGrath**, A.A.G.O., of St. John's R. C. Church, Syracuse, has recently received a prize on One Hundred Dollars for composition from N. F. of Music Clubs. He will spend the summer at the MacDowell Home in Peterboro, Vt.

Chas. M. Courboin, First Baptist Church, Syracuse, assumes the post of organist at the Wanamaker Auditoriums in New York and Philadelphia on Sept. 1st and continues in his present capacity with the Syracuse church until January, 1920.

The **Fourteenth Public Service** was held in Zion Church, Rome, on April 25th. The service was one of anthems: Jesu Priceless Treasure, Roberts; Tarry with me, Baldwin; As Torrents in Summer, Elgar; Give Ear O Shepherd of Israel, Whiting; Souls of the Righteous, Noble; My Redeemer and My Lord, Buck.

The **Fifteenth Public Service** was held in All Souls Universalist Church, Watertown, May 21:

Widor (Mr. McGrath)—1st Mvt. Sym. 5

Parker—"Light's glittering morn"

Martin—"Ho every one that thirsteth"

Yon (Miss Broughton)—Adagio (Sona 1)

Handel—"Hallelujah"

Salome (Mr. MacKinnon)—Gothic March

The service was directed by Gerald F. Stewart and accompanied by Miss Wilhelmina Woolworth, with the combined choirs of Trinity and All Souls, of Watertown.

An Historical Organ Recital, 15th Century to 1919, by **Wilhelmina Woolworth**, organist of All Souls Church, Watertown, and of Olympic Theatre, was given in Grace Church, Carthage, June 4.

The music used at the recent guid service held at All Souls, Watertown, was repeated on the evening of Ascension Day, in Trinity Church, by Gerald F. Stewart, and at Asbury M. E. Church, by Chas. Learned, on the evening of Whitsunday.

## CENTRAL OHIO

Mary W. Crowner

**OUR** Chapter held its last meeting of the season June 3. A large proportion of the membership was present and, after disposing

of the usual business, it was decided to arrange for a recital by **Charles Heinroth** in the early fall.

The program was in charge of Mrs. W. T. Mills, organist of the Broad St. Methodist Church, this city. A splendid talk on **primitive musical instruments** and their development was given by **Karl Eschman**, F.A.G.O., of the Department of Theory, Dennison University. He brought with him some interesting specimens of early instruments. He also gave us some practical methods of studying harmony and theory.

We also had an informal talk by W. J. Kraft, F.A.G.O., of New York City, who gave us a description of the large Moller organ that is being installed in the Coliseum at Columbus for use during the Methodist Centenary. Mr. Kraft has charge of the music for this occasion and invited our Chapter to inspect the organ on the day following its dedication.

#### NORTHERN OHIO

**Patty Stair**

**THE annual meeting** of the Chapter took place on May 19th in the Parish House of Trinity Cathedral. A very large gathering of members and guests met for dinner at six o'clock. At the close of the dinner the reports of officers and committees were read showing that the year has been successful musically, and prosperous financially in spite of adverse conditions.

The following officers were re-elected:  
 Dean: Dr. George W. Andrews, A.G.O.  
 Sub-Dean: Henry F. Anderson, F.A.G.O.  
 Treasurer: Charles M. Coe.  
 Secretary: Frederic B. Stiven, A.A.G.O.  
 Reg. Lib.: Miss Patty Stair, F.A.G.O.  
 Auditors: Edwin Breyer and Vincent Percy.  
 Messrs. Heath, Seely and Percy were elected to the Executive Committee in place of those retiring automatically at the end of a term of years.

The announcement that the **National Convention** of 1920 would be held in Oberlin was received with general approval.

At the close of the meeting, **Edwin Arthur Kraft's** last recital for the season was given in the Cathedral:

G. V. P. Hagg—March Triomphale  
 Korsakoff—Song of India  
 Arensky—Barcarolle  
 Dethier—Allegro Giocoso  
 Lemare—Contemplation  
 Seely—Arabesque  
 W. Y. Webbe—Prologue  
 Dethier—Minuet  
 Hollins—Scherzo  
 R. C. Cole—Rhapsody

An organ recital under the auspices of the Guild was given at the First Baptist Church on the evening of May 22nd, by Roy J. Crocker.

#### SOUTHERN OHIO

**Sidney C. Durst**

**THE weekly recitals for the public school children** have been continued during May with good success. The attendance has varied from one hundred to five hundred, according to the weather. As attendance has

been purely voluntary this seems very encouraging. Always after the recitals the youngsters have been invited to inspect the console and various interesting things about the instrument have been explained to them.

**J. Warren Ritchey** gave the third recital at the Covenant with the following program May 9th: Fanfare, Lemmens; Minuet, Beethoven; Echo, Yon; Air in D, Bach; Evening Bells and Cradle Song, MacFarlane; Pilgrim Song of Hope, Batiste; Springtime, Kinder, Allegretto, Wolstenholme; L'Arlequin, Nevin; Spring Song, Mendelssohn; Offertoire in E flat, Wely.

**Mrs. L. A. Rixford** was the organist at the fourth recital at Christ Church May 16th, playing Strandella Overture, Flotow-Buck; Melody, West; Will o' the Wisp, Nevin; Concert March, Lefebure-Wely; Scherzo, Faulkes; Lullaby, MacFarlane; Variations on America, Rinck.

**Sidney C. Durst** played the fifth at St. Paul's May 23rd. Program consisted of March Slav, Tschaiakowsky; Curfew, Horsman; Offertoire in G, Batiste; The Swan, Stebbins; Within a Chinese Garden, Stoughton; The Brook, Dethier; Indian Idyll, Miller; Primitive Organ, Yon; Finlandia, Sibelius.

**C. Hugo Grimm** at Christ Church May 29th, gave the sixth with this program: Toccata, Dubois; Cantilena, Dubois; St. Cecilia Offertoire, Batiste; Cradle Song, Spinney Swedish Wedding March, Sodermann; Nightingale and the Rose, Saint-Saens; Gavotte, Handel; Delphic Song, Grimm; Hosanna, Wachs.

One of our youngest members, **James P. Johnston**, has been appointed organist of the West Liberty Presbyterian Church in Pittsburgh. Before leaving he gave the following recital at the Odeon: Toccata in F, Bach; Sonata in Fm, Mendelssohn; Lamentation, Guilmant; Berceuse, Ockleston-Lippa; Toccata in Dm, Federlein; Nuptial March, Guilmant.

#### PENNSYLVANIA

**J. McE. Ward**

**IN ITS 47th Public Service** in Philadelphia the Chapter concluded its season at the Church of the New Jerusalem, May 15th, before a large congregation. Performances come and go—some are forgotten, others might well be, but liberal credit is due to the labors of Frederick Maxson and his committee for the painstaking efforts that resulted in a well rounded out recital composed largely of choral work. If the first obligation and the final achievement of music is Beauty, then its aim reached its goal in this performance. The program was in keeping with the Guild's standard of excellence, being carefully chosen and well contrasted. The organ prelude, played by David E. Crozier, was the Adagio from the 5th Sonata by Guilmant, played with clean technique and clear understanding—a polished performance—as was the Variations de Concert by Bonnet brilliantly and artistically played by Charles J. Dryfuse; the latter suffered, however, by comparison with other renditions heard recently on more modern organs.

Of the choral work, as directed by Rolfo F.



Maitland and James C. Warhurst, only praise could be said; the chorus, composed of members of several mixed choirs numbering over 50, covered itself with glory, especially when it is considered that but one general rehearsal was available. "O Gladsome Light" (a capella) imparted a quiet religious sense of repose. There is nobility in this composition, and it depends on itself for its virtue, there being no strong dynamic effects called for, neither are they possible. The balance of parts was carefully governed and directed by Mr. Warhurst and with perfect results. The fresh, virile voices of the choir were here most evident; the fine shading and excellent vocal control both contributed to the admirable performance. A fine foil to the above was afforded by Cruickshank's "Sing praises unto the Lord" with its bright and sparkling effects, and sung with an abandon due to the composition itself probably as much as to the direction thereof. The evening's program also brought a hearing to Protheroe's "Ballad of Trees and the Master," sung a capella by nine selected voices. There was more than mere accuracy in the rendition of this piece; it had a genuinely artistic touch; the composition itself is meritorious, intensely interesting, and has an "atmosphere" all its own; it left that peculiar "mystic" feeling in the minds of the auditors. Its direction under Mr. Maitland evidenced a knowledge of style and interpretation denoting the artist. Parker's "The Lord is my Light" was delivered with a rousing big tone when called for; its dynamic effects were carefully and fully developed. The semichorus "Harken unto Me" being beautifully shaded and accurately intoned, led to the concluding movement "O tarry Thou" which was most impressive in its breadth and massiveness. The climax on the words "be strong" produced a thrill, which, as most choirmasters know, can only be obtained from a carefully selected choir of individually experienced singers. John McE. Ward played the organ part to this number and Frederick Maxson accompanied the Cruickshank anthem. The hymns were played by W. Lane Hoffner, organist of the church.

#### NORTHEASTERN PENNSYLVANIA

Ellen M. Fulton

**T**HE Chapter held its annual meeting May 20th in the Second Presbyterian Church, Scranton. The regular business meeting was preceded by an informal organ recital, the dean, Mr. Murphy, the sub-dean, Mr. Walbank, and the registrar, Mr. Davies, being the performers. Then followed the business of the meeting, the annual reports being given and the officers for the next year being elected: Dean: Frederick Walbank, F.R.C.O.; sub-dean: A. T. Davies, A.A.G.O.; secretary: Ellen M. Fulton, L.R.A.M., A.A.G.O.; treasurer: Arthur Meyer; registrar: W. S. Lowndes; auditors: Frank Samson and Harold Briggs; librarian: W. R. Bradbury; executive committee: Miss Wallace, Miss Conway, Miss Nordt, Miss Hessling, Mr. Daniel, F.A.G.O., and Charles Williams.

The retiring dean gave a short speech in which he made it appear as if the other offi-

cers and committee members had really helped in making the year such a happy success, but we know better—it was Mr. Murphy's abundant energy, enthusiasm, good sense, lively sympathy, and graciousness that accomplished results of which we are so pleased. We all regretted exceedingly that he felt unable to continue as dean another term.

An able committee headed by Mr. Lowndes furnished a delightful supper; and those of our members who had returned from military service gave us most interesting accounts of their experiences. Mr. Davies had served with the Canadian Army, T. E. Evans played a band instrument, but also helped fight the terrorizing silent enemy that invaded this land last October. Charles Williams had been overseas and at the front and had many remarkable experiences, among them the delightful and unexpected pleasure of a morning spent with M. Widor in Paris. The meeting broke up only when the last plate had been washed up and put away, each and all of us having had a completely happy evening.

(Concluded from page 299)

helped Mr. Stoughton to develop to this marvelous use—and after two scores passes into (381) a very delight-



ful treatment in which only the top note of the left hand continues the opening theme. The contrasting section makes ample use of sudden key shifts and is confined almost entirely to its own materials (382) though the



left hand seems to indicate an inversion of the opening progression of fifths. Augmented fifths add their influence later on, the first theme recurs, and the work ends in a wonderful coda, "allegro con fuoco" which ought not to be too allegro or too fuoco. And after it is all over, how often has the composer made the organ roar and bellow at fortissimo rate? When American composers learn—the rest of the world needs the lesson just as badly—that music is not always a roar of organ pipes or a mass of intricate harmonies and themes, possibly American music will have its chance. Stoughton and Ditson (the publisher of *In Fairyland*) deserve the organ world's heartiest appreciation.